GQ BRITISH

GENTLEMEN'S QUARTERLY

DECEMBER . 2017 .

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The Chainsmokers fashion exclusive!

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Star Wars' Dark Star

Will **Adam Driver** see the light?

Interview by **Alex Bhattacharji** Photographed by **Matthew Brookes**

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Vanessa Kirby The real reason to watch **The Crown**

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How to work your weekend flex

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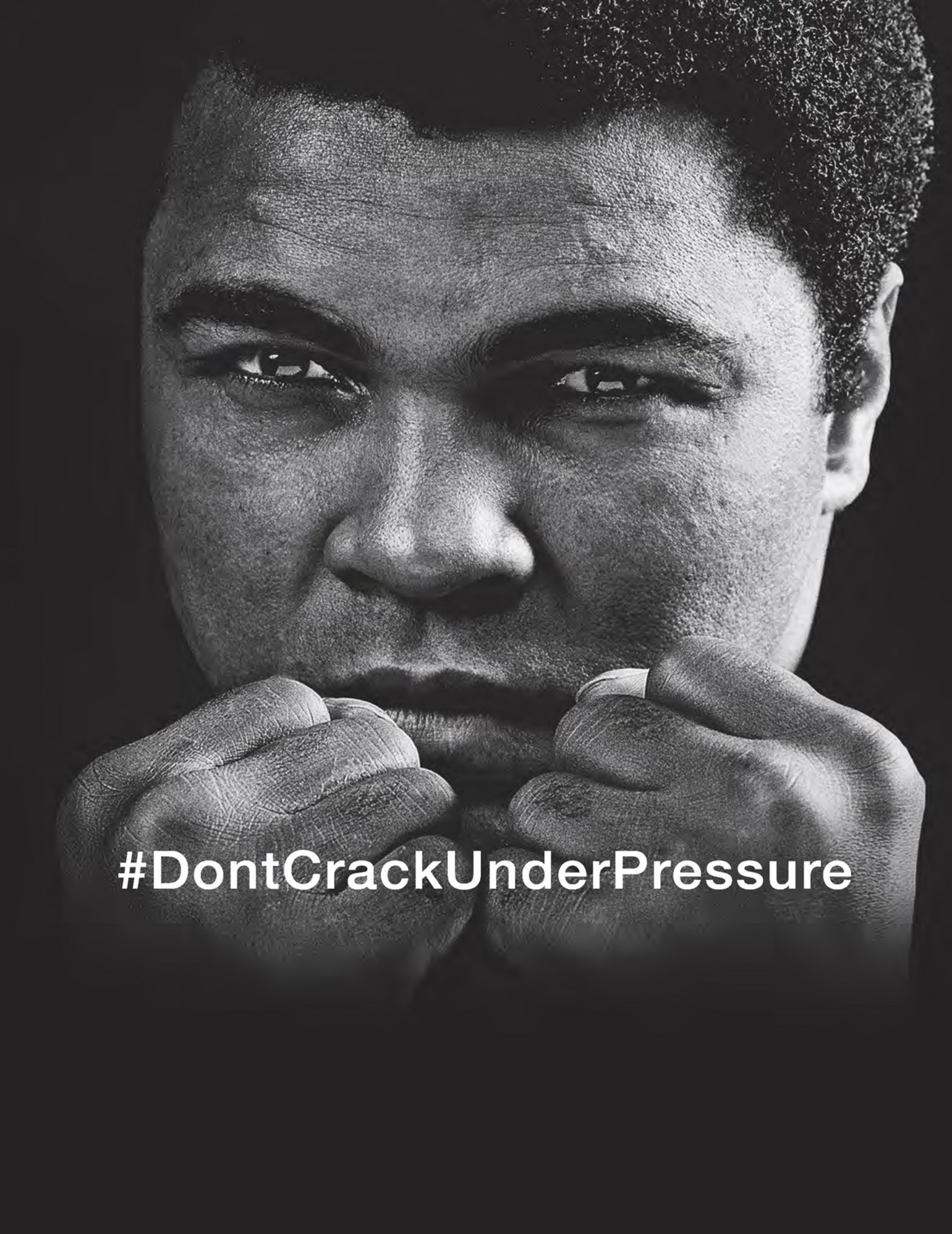
The job George Osborne really wants

(it's not what you think)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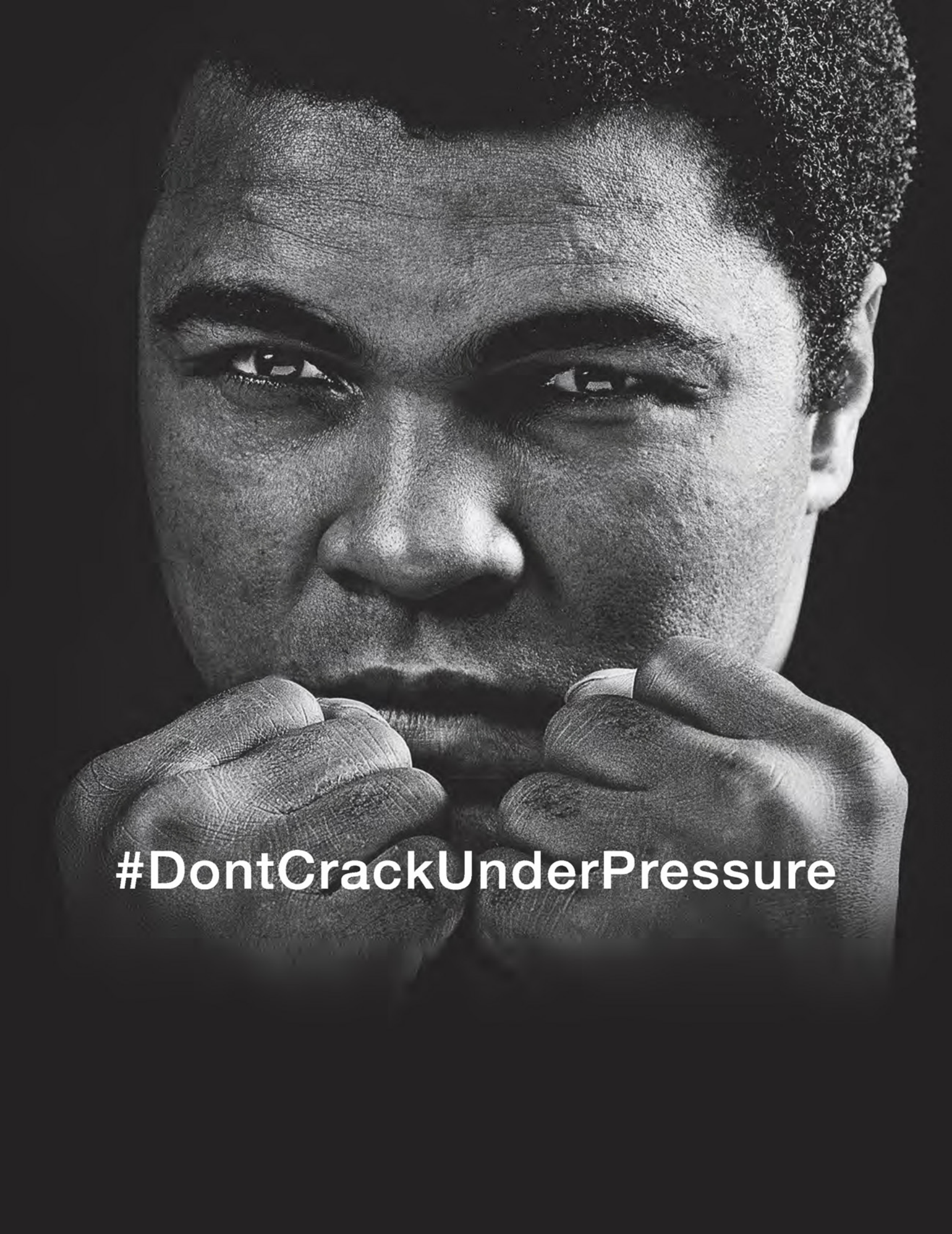
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Hollywood's millennial hero Adam Driver throws light on his dark side and lets slip the secrets of *Star Wars: The Last Jedi*.

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Welcome to the Dark Side

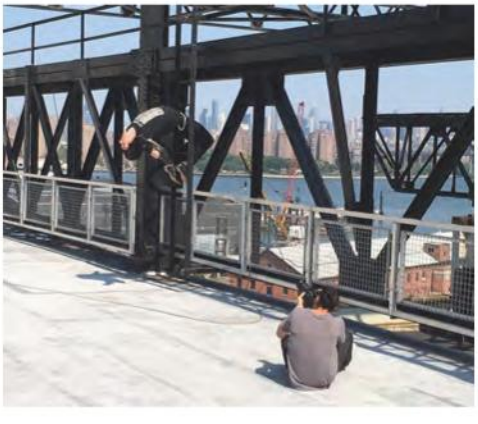
The allure of *Star Wars* never seems to fade. Even though it is one of the biggest movie franchises in the world – claim it the champ and you'll be besieged by hordes of oddly garbed Muggles waving home-made *Harry Potter* banners in your direction – and even though the first movie appeared (rather timidly) just over 40 years ago, George Lucas' extraordinarily immersive creation has managed to engender the kind of cross-generational appeal that once appeared to be reserved solely for the likes of James Bond (and you have to ask yourself, while everyone is talking about its seemingly exponential ability to grow and grow, will we still be watching new *Kingsman* films in 50 years?).

My niece and nephew came to stay for Christmas two years ago, just after the release of the seventh eagerly awaited *Star Wars* movie, *The Force Awakens* (which – and you should check there are no Muggles listening when you repeat this – is officially the third-highest-grossing film of all time). It was a week defined by one thing: the ability of *Star Wars* to turn children into Jedis while turning grown men back into children. My nephew Dexter (I'll call him Dexter as that's his real name) arrived one night with his sister and his parents in a large 4x4, a car that, in his eyes, had probably already been transformed into the Millennium Falcon. He jumped out of the back seat (sorry, cockpit) clutching an illuminated toy lightsaber and proceeded to run around the house with it, brandishing it in a way you might brandish a new girlfriend or in his case maybe a brand-new *Star Wars* pencil case. I remember watching him and thinking that this is a little like what dogs do, making a mark in various parts of the house in order to take ownership of it. And while I mean no disrespect to my nephew, this is kind of what he did, seeking out the darker corners of our home just to let anyone who might be lurking there know that yes, it was OK, Dex was here and they no longer had anything to fear. Although as he was also wearing a Darth Vader outfit maybe they had.

A long time ago: After 40 years, Star Wars endures; (below) Adam Driver with GQ photographer Matthew Brookes in New York

This vignette is one that was probably mirrored in millions of different homes that Christmas, as small boys found themselves engrossed in a world where bad things happen to good people, but where good usually prevails (even if it's less fun), a world of black and white, of near and far, of home and away. And I defy anyone not to find the experience of living vicariously (even sporadically) though the eyes of a small boy anything less than intoxicating. Especially where *Star Wars* is concerned. ››

Star Wars engenders the kind of cross-generational appeal once reserved for the likes of James Bond



Star Wars wouldn't be what it is without a large helping of Dark Side

» That Christmas, we watched the other six *Star Wars* films (which Dexter had never seen) and they were something of a revelation to all of us. Not only did we watch them out of order, which, perversely, didn't appear to complicate our ability to understand what was going on, but the last three films that Lucas made, the ones nobody is supposed to like any more – *The Phantom Menace, Attack Of The Clones* and *Revenge Of The Sith* – aren't quite as bad as we remember them. And although it is not immediately apparent why Ewan McGregor seems to recite all his lines as though he were on stage in Stratford-upon-Avon – possibly with a large rolled-up sock tucked into his tights – nor why Lucas ever thought that Jar Jar Binks was anything other than a borderline racist re-creation of a character from the early talkies, they manage to hold their own. They certainly caught Dexter's imagination and I'm fairly certain that he enjoyed the last three movies more than the first three. But then, he is only a child.

My own history with *Star Wars* is slightly less reverential and, if I were the kind of man who worried about such things, is the sort of admission that could get me banned from ever being allowed to express a grown-up opinion about the franchise. You see, when the first *Star Wars* film came out, in the hot summer of 1977, I wasn't particularly interested. No, scratch that: I wasn't interested at all. For me, the summer of '77 was spent bouncing between pubs and clubs in and out of London, trying to catch as many new groups as possible: The Clash, The Jam, Sex Pistols, Generation X, The Damned, Elvis Costello, Ian Dury. Whoever, wherever, whatever. I looked like one of The Ramones and had no interest in sitting in a gloomy cinema watching a second-rate sci-fi film that everyone else appeared to be obsessed with. After all, wasn't *Star Wars* for kids?

Of course, I soon made up for my ways, and by the time the third instalment hove into view – *Return Of The Jedi*, for any unruly Muggles at the back (Lucas eventually having decided that *Revenge Of The Jedi* was too sinister a title) – I was fully on board, although by this point I obviously only got a seat at the back.

As we all know, the eighth episode of the epic space opera is just over the horizon, about to careen into view in a few weeks' time. It features recent *GQ* cover star Mark Hamill as well as Carrie Fisher in her last screen role, along with Daisy Ridley, John Boyega, Oscar Isaac, Lupita Nyong'o, Domhnall Gleeson, Anthony Daniels, Gwendoline Christie and Andy Serkis in roles they have already made famous, as well as new faces such as Benicio Del Toro, Laura Dern and Kelly Marie Tran. Of course, the big news this time is obviously the long-overdue return of Mark Hamill as Luke Skywalker, although *Star Wars* wouldn't be what it is without a large helping of the Dark Side, which in this instance heralds the return of this month's cover star, Adam Driver, as Kylo Ren. For those of you who care, you already know, but for those who haven't perhaps spent as much time listening to the runes as they ought to (me included, I have to admit), Ren is Supreme Leader Snoke's loyal servant, strong with the Dark Side and frontman of the Knights of Ren. He was born Ben Solo, the son of Han and Leia Organa, nephew of Luke Skywalker and grandson of Anakin Skywalker and Padmé Amidala.

And now he's back to kick some serious space butt.

My nephew is coming to stay again this Christmas and I know he's going to have a lot to say about it.

And, frankly, I can't wait. **GQ**

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On the cover: Adam Driver wears jumper by **Ralph Lauren Purple Label**, £665. ralphlauren.co.uk

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Dylan Jones, Editor

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Lust after the 100 best things in the world

That's right, we've found them. From the coolest car to the slickest hotel and the weirdest kitchen tech. Go to GQ.co.uk for a gallery packed full of Christmas gift inspiration for the men who have it all.

Hang with The Chainsmokers x Tommy Hilfiger

We caught up with the US designer's music act of the moment to shoot and video the DJ-production duo. Find out why they're Tommy's boys on the British *GQ* YouTube channel today.

Love Loyle Carner

The Mercury Prize-nominated man who's mastered the art of "tender hip hop" shares why ADHD can be a blessing rather than a curse in our new video interview.

Steal Ty Dolla $ign's style

Singer, producer, one of LA's coolest men... Ty shares his wardrobe secrets and insider London hangouts from his last UK visit over on the British *GQ* YouTube channel.

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Contributors

May the paws be with you: Photographer Matthew Brookes with his dog, Vader, and Adam Driver with Moose

Matthew BROOKES

When celebrity portrait photographer Matthew Brookes asked our cover star Adam Driver to climb onto the roof of an old navy yard in Manhattan, swing from a crane and then climb up a 20-foot water tower, Driver agreed instantly. Full credit to him, but it probably didn't hurt that Brookes can enthuse about *Star Wars* with the best of them. "I lived for *Star Wars*," says Brookes. "The Force shaped my life."

Alex BHATTACHARJI

Star Wars: The Last Jedi villain Adam Driver talks The Force, lightsabers and the most famous on-screen patricide with writer Alex Bhattacharji in our cover story this month, and may even have said too much. "When talking character and craft, Adam gets rolling," says Bhattacharji. "So if he let slip there's a princess whose identity was hidden, he didn't do so intentionally…"

Charlie BURTON

Since George Osborne became editor of London's *Evening Standard*, his anti-Theresa May editorials have made waves. Senior Commissioning Editor Charlie Burton spoke to a variety of off-the-record sources in media and politics to make sense of what he wants and why. "With Osborne, everything is a strategy," says Burton. "One of the big questions is: what will he do next?" The rumours may surprise you.

Alex HANNAFORD

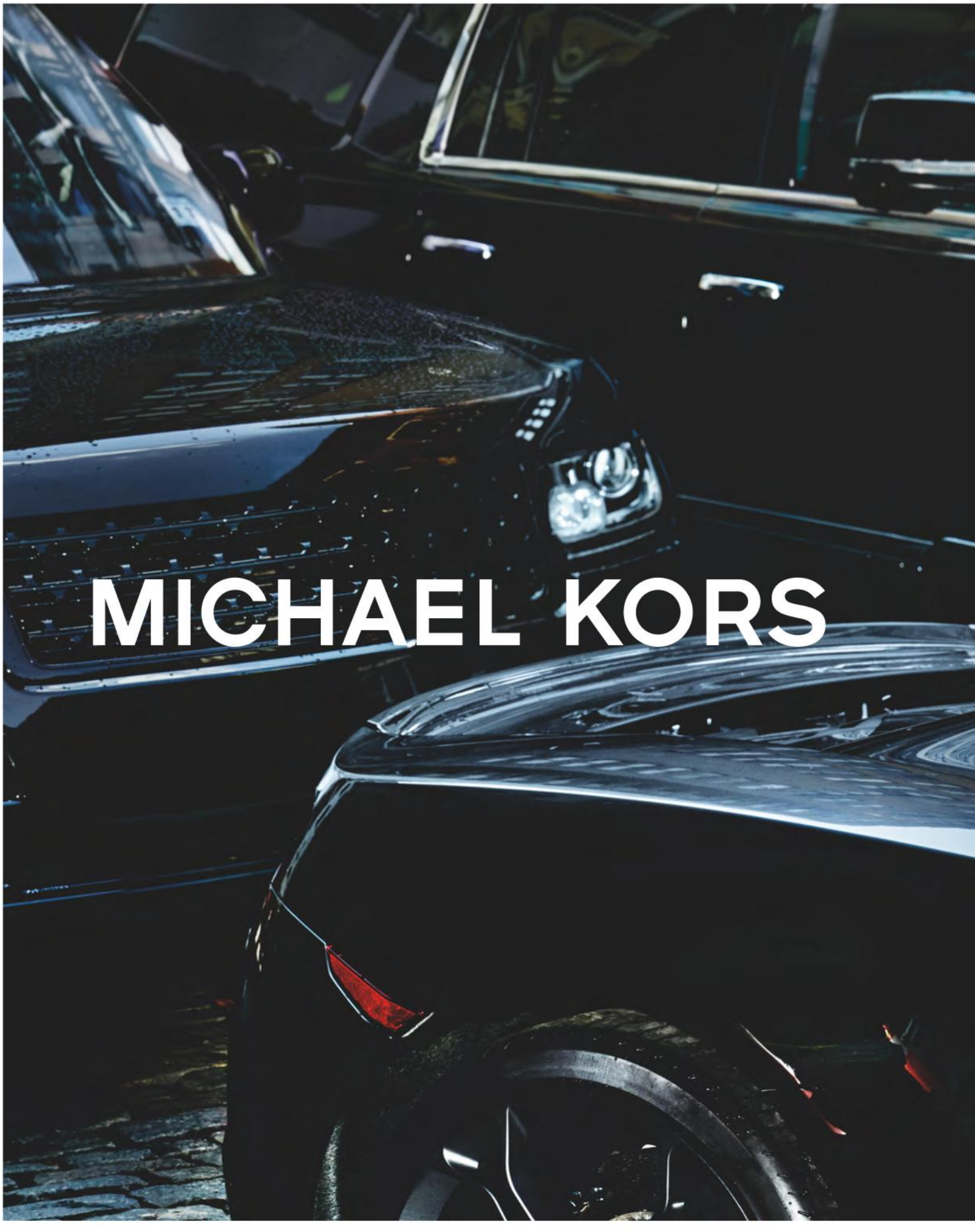
Is the former golden boy of New Labour about to win back the centre ground? Once tipped as the next PM, David Miliband left politics four years ago after losing to his brother in Labour's leadership election. He talks to Alex Hannaford. "After Brexit, Miliband's is a voice bizarrely missing," says Hannaford.

Marion VAN RENTERGHEM

Alain Delon, the highest-paid actor in French history, is retiring. The 81-year-old, once known as the world's most beautiful man, reminisces about his glory days with French *Vanity Fair* writer Marion Van Renterghem.

PLATON

Platon, a photographer for whom both Obama and Putin have sat, took David Miliband's portrait for this issue. "The majority of political figures are stiff, saturated and branded with propaganda," says Platon. "But David Miliband communicates authentic human values. The portrait is Mr Miliband as I see him: focused, determined, driven by optimism and hope." GQ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Read between the lines

When George Osborne left parliament to make mischief as editor of the Evening Standard, many were lost for words. But is he just paving the way to another headline-grabbing job?

STORY BY **Charlie Burton**

On 11 June, three days after the Tories lost their majority in the general election, Andrew Marr was grilling defence secretary Sir Michael Fallon over the Tories' nascent deal with the DUP. George Osborne, Marr pointed out, had warned that the arrangement would prove chaotic. Fallon's response was curt. "I think George is enjoying his job as a commentator rather than a player on the pitch."

Insiders say that Osborne felt wounded by the comment. Two months beforehand, he had succumbed to pressure to resign as an MP to focus on his new job as editor of the *Evening Standard*, but the suggestion that he no longer mattered did not sit well. Truth be told, it also was not accurate.

Through his stridently anti-Theresa May, anti-Brexit splashes and editorials, Osborne has become more of a player than if he had remained a politician. Just as he came back with a vengeance after being written off in 2008, following controversy over his meetings with a Russian oligarch, and in 2012, when he was booed at the London Paralympics, he is once again a major personality on the world stage. And the scuttlebutt has it that he has ambitions to go further: to use the paper as a vehicle to re-establish the centre ground, before staging a return to politics.

None of this was a given. So improbable was the idea of Osborne editing the *Standard* that one national newspaper dismissed a tip-off about his appointment as fanciful and didn't print the story. In his first weeks in the job, Osborne's inexperience was obvious. When he was introduced to the paper's art director – the person responsible for the design of the pages – Osborne reportedly confused him with the art editor and started quizzing him about David Hockney. But after a month of observing and asking questions, Osborne began to show a flair for the job.

Leader writer: George Osborne is unveiled as the new editor of the Standard while still Conservative MP for Tatton, Cheshire

Most staff at the paper, initially suspicious of their new boss, have been won over by his clarity of vision, his willingness to get involved in the minutiae of production (he sits alongside the assistant editor on the paper's "backbench" decision-making hub) and the way in which he has given the *Standard* a major political project. The paper's journalists are enjoying its newfound status on a par with the nationals.

If there is a gripe on the newsdesk, it's that Osborne has been known to splash the paper on a minor story criticising the prime minister rather »

Photograph **Eyevine**

» than a more newsworthy alternative. Take the *Standard*'s exclusive interview with the deputy commissioner of the Metropolitan Police, which delivered the jaw-dropping headline "Don't expect police to come out after a crime if you're healthy, middle-aged and speak good English." Osborne buried it on page six and used "Boris jibe at May's election blunder" on the front page. The next day, competing papers led with the policing story.

It would be easy to view these obsessive attacks on May merely as a vendetta. When the prime minister fired Osborne from the Treasury, casting out David Cameron's one-time heir apparent, her team twisted the knife by briefing the brutal manner of his dismissal. When she called the snap election, the knowledge that Osborne could not campaign alongside editing the *Standard*, and would therefore have to resign as an MP, is said to have given her great pleasure. And there was no love lost. A story doing the rounds in media circles alleges that Osborne was once confronted about the *Standard*'s campaign against the prime minister and replied, "She sacked me, I'm going to sack her."

It's certainly true that Osborne is not afraid to use the *Standard* to fight his personal battles. When Trevor Kavanagh wrote a brutal hit piece condemning "George 'Psycho' Osborne" in the *Sun*, Osborne phoned Ed Miliband and asked him to write an op-ed about why the government must "stop Murdoch" and refer his bid for total control of Sky to the competition watchdog. If it seems surprising that he would commission his one-time political opponent, the reason is straightforward: insiders say it was retaliation for the *Sun* hatchet job.

However, staff say that Osborne is not simply using the paper as a way of settling scores. His political editorials – which he tends to write himself – are a platform for his larger ideological convictions. May is a right-wing Tory, whereas Osborne is a liberal. They clashed for years over her plans for curbing immigration and Osborne believes strongly that Brexit will harm the country. Although his *Standard* endorsed May at the general election, some wonder if Osborne is even still a Conservative at heart. After providing gleeful analysis on ITV's election-night results programme, he ran into one of Theresa May's senior advisors in the greenroom, who is said to have reminded him that "we are all still Tories". Osborne's response? A shrug. Indeed, rumour has it that before taking the *Standard* job, he gave consideration to forming a centrist party with Labour moderates.

Osborne is still more politician than anything else

The *Standard* is proving a more-than-effective vehicle for Osborne's agenda. His criticism of the government has become a talking point not only in the pages of other newspapers but also among MPs. Take this intervention from Labour MP Stephen Timms during the debate on the government's EU withdrawal bill. "George Osborne, in his headline in the *Evening Standard* last night, referred to [David Davis'] approach as rule by decree'," Timms said. "Why is the secretary of state taking this high-handed approach to the practices of this parliament?"

The response from the Brexit secretary laid plain the vitriol towards his former colleague. "I do not read the *Evening Standard*," Davis retorted. "It sounds like with good reason. I have to tell him that if I am going to take lectures on rule by decree, it will not be from the editor of the *Evening Standard*." Whether Davis likes it or not, though, Osborne's views were getting airtime in the Commons.

Editing the *Standard* also affords Osborne a softer kind of power. Behind the column inches is a network of people, many of whom are brought together at proprietor Evgeny Lebedev's private dinners. The *Standard* editor is traditionally charged with organising these gatherings and Osborne is known as a master convener. By using the *Standard* to cultivate a political community around its mission, he may be able to help re-energise the centre ground.

There are competing theories about what Osborne plans to do from there. Friends of Cameron and Osborne say their top priority is to secure the Cameroon legacy by helping Amber Rudd to become the next prime minister. Osborne and Rudd have been allies since he appointed her as his parliamentary private secretary in 2012 and he has repeatedly talked her up in his *Standard* editorials. Yes, she has a tiny majority in her constituency, but she could move to a safe seat. In 2005, Cameron and Osborne steered the Conservatives on a course away from a leadership that included May, Davis and Liam Fox (sound familiar?); perhaps through Rudd they can again save the party from itself.

And then there's the speculation about what Osborne is planning for himself. His itch for power has not yetbeen scratched; he apparently has a habit in meetings of beginning sentences, "When I used to run the country..." Well-placed observers regard him as more politician than anything else.

So what's his game plan? There is speculation in the Tory party that he wants to become mayor of London, and *Standard* sources also believe that when he joined the paper he had the mayoralty "at the back of his mind". It would be a familiar tactic: Boris Johnson used his editorship of the *Spectator* to launch a successful City Hall bid in 2008. The conjecture is that Sadiq Khan will win again in 2020, after which Osborne could use six years in charge of London's paper to mount a challenge. And, after that, who's to say he won't springboard back to the national level again?

Sceptics will argue that Osborne now has too much bad blood with former colleagues, that the editor of a newspaper won't ever make it to Number Ten. But in an era when a reality TV star can become president of the US, anything is possible. And if the political comeback doesn't work, he's always got his media career. There are even whispers that there's one other newspaper he would like to run, a paper where he reportedly once spent an evening after the 2010 election sitting on the editorial "backbench" alongside its editor, Paul Dacre. That's right: the *Daily Mail*. GQ

The eyes have it: Chancellor George Osborne with then home secretary Theresa May in 2015. A year later May, as PM, sacked Osborne

Photograph **Barcroft Media**

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Battle royal: The Crown's Vanessa Kirby will also star in Mission: Impossible 6

THE RISING STAR

Vanessa Kirby wants to get drunk with Princess Margaret. "So much, man!" Preferably in a dark jazz club, where they can smoke cigarettes all night and talk about men. "She'd be really fun," says Kirby, sipping on a beer post-shoot. It seems unlikely to happen for obvious reasons (HRH died in 2002), but that hasn't stopped Kirby from falling in love. "She was the coolest person. I'm such a Margaret pervert."

It's true. The 29-year-old from Wimbledon immersed herself in research after being cast as the princess in Netflix's *The Crown*. Stories pour out of her: of Margaret partying until dawn, of Margaret putting her cigarette out on a starter she didn't like, of Margaret having a lavatory built as a throne, "which I thought was brilliant".

The show's success has made a Hollywood star of Kirby, who is the female lead in *Mission: Impossible 6* (*out next summer*). The night before first meeting Tom Cruise, Kirby watched all five previous instalments. "Yeah, it did fry my mind," she says. When *GQ* meets her, though, she's on hiatus: the production is on hold since Cruise broke his foot on set. What did she do when the news came through? "I ate loads that day," she says. "And I got very drunk." Margaret would approve. **Alex Godfrey**

The Crown series two is on Netflix from 8 December.

EDITED BY **CHARLIE BURTON**

GQ DETAILS

THIS MONTH: MATTHEW WEINER *p.48* THUNDERCAT, HO! *p.51* PIZZA REINVENTED *p.59* THE NEW XBOX ONE *p.69*

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THE DESIGN ARCHETYPE

These trainers stepped up

Alice Rawsthorn explains how Nike made tracks with its high-tech Flyknit footwear

What is "good design"? For starters, it should fulfil its function more efficiently than anything else and do something to defuse the environmental crisis. Ideally, it should also be a pleasure to look at or to use and represent a dazzling advance in technology. Very few design projects come close to fulfilling all those criteria, but you may very well be wearing one that does: the Nike Flyknit trainer, whose digitally knitted uppers have transformed shoe design.

The first Flyknit shoes were the Racers, custom-made for Mo Farah and other Nike-sponsored long-distance runners at the London 2012 Olympics. Until then, the uppers of even the most sophisticated sports shoes had been constructed via the traditional method of cutting and stitching pieces of material, some of which was left over as waste.

Nike had spent ten years developing a digital knitting technology that could make the upper of a shoe from a single piece of polyester thread, cut precisely to length with no waste. These knitted shoes were also lighter, softer, more supple and a closer fit.

Yet the Flyknit did something unexpected. This high-tech piece of footwear shifted in the popular consciousness from a signifier of performance to a signifier of fashion. This can be traced to a specific moment: Kanye West being photographed wearing Flyknits soon after the London Olympics. This incident, ratified by the rise of athleisure, is widely credited with making Flyknits cool. What's more, his endorsement of the shoe, some argue, was single-handedly responsible for the reinvigoration of the sneakerhead scene, which had cooled off during the economic downturn.

So far, so impressive. But the clinching argument for Flyknit's success as a model of good design is that so many other sports shoes are now knitted, too. From new versions of Nike's vintage Air Force 1s and LeBron Soldiers, to arch-rival Adidas' Ultra Boost and Stan Smith Primeknits, the Flyknit already has its own legacy.

THE POWER LUNCH

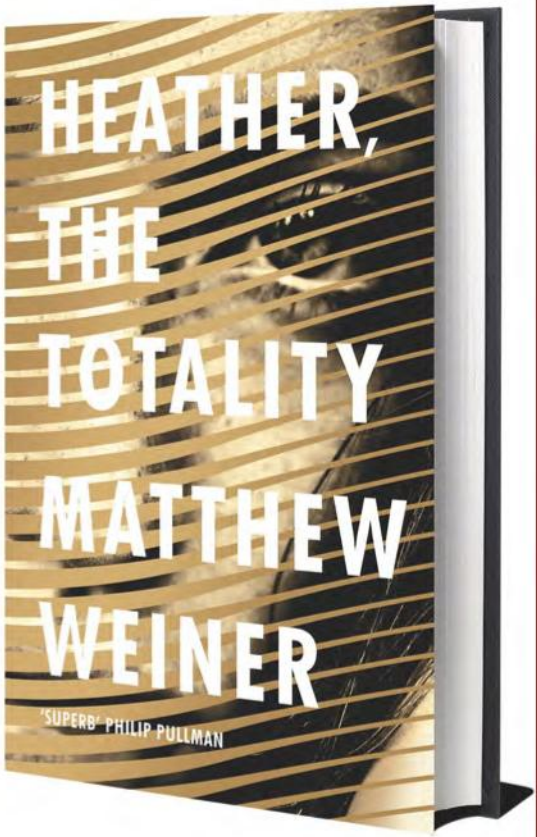
These days, the restaurant bills itself as "C London", but your taxi driver will know it by its old name: Cipriani. Despite the rebrand, this Italian dining room still attracts the same loyal crowd of well-heeled Euros and A-listers – Bernie Ecclestone and David Beckham notably among them – at whom it has been squarely aimed. The food is perfectly good (the sliced veal with tonnato is excellent, as is the beef carpaccio) but hardly the central attraction – this is a restaurant that's all about the glamour. Its polished, old-fashioned dining room seems to put every boldfaced name and diamond-adorned dining companion centre stage, no matter where they're sitting. So, those famously expensive menus? Consider them an entrance fee as much as a price tag. ***23-25 Davies Street, London W1. crestaurant.co.uk***

● **The power table is No3**

THE BOOK TO READ

Matthew Weiner: after the Mad Men

When *Mad Men* finished, its creator, Matthew Weiner, didn't write a word for 18 months – before deciding to begin a book. *Heather, The Totality* came about when he saw a schoolgirl being leered at by a construction worker – "one of the most terrifying looks I've ever seen" – around which he's built a beautifully nuanced novel. Here, he tells *GQ* about life after Don Draper...



A novel is something he'd always wanted to do

"Not to rank things in terms of importance or value, but on some level, it's what I thought I would be doing from when I was a little boy. I don't think anybody knows that films and TV shows are written [at that age]. They just happen. Even when you're in the school play and it says Shakespeare on it, you don't know who that is."

After Mad Men he spent a year and a half deliberately not writing anything

"I got advice from very accomplished artists and they were just like, you need to stop. Refill the tank, take stock, feel the feelings. I even stopped writing down conversations, to really cleanse my palate. And that was very hard to start again – I was writing down things that were *embarrassing*. For instance, 'A guy said, "Let me in" at the ice-cream store.' And I was like, 'What is that? That's not valuable! Oh my God, I'm never going to write again.'"

Working on a computer was a novelty

"I dictate scripts. I have this amazing writer's room that helps me craft outlines and then I have a writer's assistant that I speak out loud to. I always have to rewrite: it's not gold, but you can get something done very easily. Just putting your hands on the keyboard can be very intimidating. That was scary."

Catching up on TV shows is hard work

"I thought, 'It would be interesting if you didn't have to bring anything to a show other than that story that week. So that was my idea [for new show *The Romanoffs*, wherein each episode is standalone]. I was able to explain it by talking about *Black Mirror*."

The Decalogue is the greatest TV show ever made

"It was the inspiration for *The Romanoffs* [a series of standalone stories on Amazon from Spring 2018]. On *Mad Men*, you were pretty sure Don Draper, no matter how drunk he is when driving, won't get killed. With a different story every week, you'll never know that. You'll never see those people again." **Stuart McGurk**

Heather, The Totality is out on 7 November. The Romanoffs is on Amazon from Spring 2018.

The Insta classics

Happy-snap your Instagram feed by following the 'grammers behind three posts we hit 'like' on this month

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DO SOMETHING DIFFERENT THIS MONTH, TUNE INTO THESE NEW SOUNDS...

INTO
The Weeknd?
TRY
Rationale

Zimbabwe-born, London-based Tinashé Fazakerley makes futuristic R&B that's so seductive you'll want to buy it dinner.

Rationale is out now.

INTO
The Libertines?
TRY
Trampolene

Swansea poet Jack Jones mixes blistering rock'n'roll with spoken word influenced by John Cooper Clarke on a swaggering debut that demands to be played loud.

Swansea To Hornsey is out now.

INTO
Mazzy Star?
TRY
Lost Horizons

Former Cocteau Twin Simon Raymonde and Dif Juz's Richie Thomas team up to make a shimmering, expansive album that finds beauty in melancholy.

Ojalá is out on 3 November.

INTO
Jeff Buckley?
TRY
Isaac Gracie

This 24-year-old singer-songwriter from Ealing has been blessed with a soaring, soulful voice with which to narrate his songs of love lost and found.

The Death Of You & I is out now.

INTO
Sade?
TRY
Jessie Ware

The London soulster returns with her follow-up album to 2014's *Tough Love*, a collection of sophisticated pop that's as elegant as it is effortless.

Kevin Perry

Glasshouse is out now.

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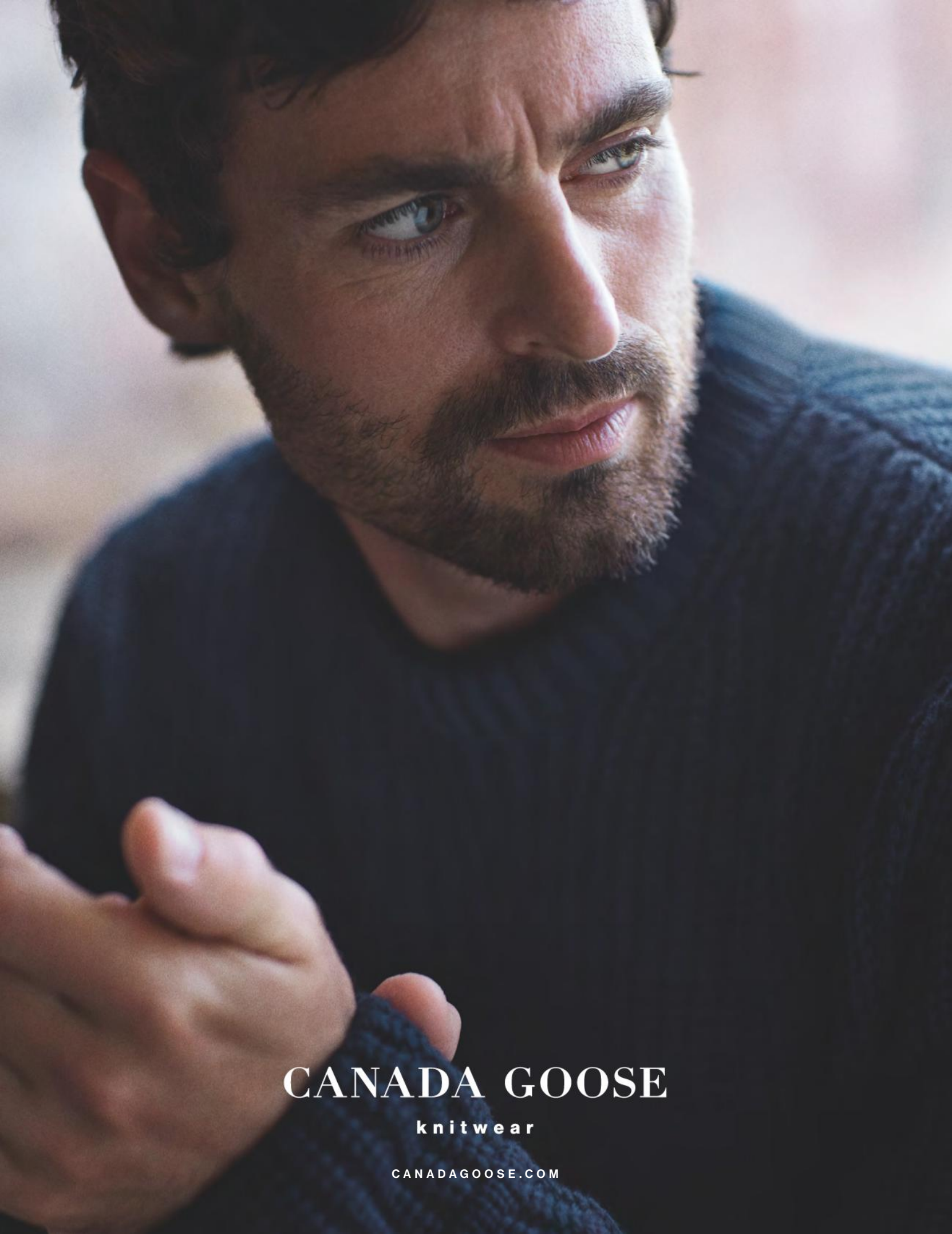
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Animal magic: Thundercat performs at the On Blackheath festival in London, 10 September 2016

DATA HIT

32

THE NUMBER OF RECORDS ON WHICH MEGA COLLABORATOR THUNDERCAT HAS APPEARED

THE ARTIST TO WATCH

THUNDERCAT

Meet the wild genius whose pet sounds, off-the-wall talent and star collaborations – from Kendrick Lamar to Pharrell Williams – helped him claw his way to the front of the pack

These days, when the Californian, Grammy-winning bass virtuoso Thundercat (real name: Stephen Bruner) thinks seriously about the world, he freaks out. "In my head, I'm constantly screaming the first line from [his former band] Suicidal Tendencies' album *Lights... Camera... Revolution!* 'What the hell is going on?'" says the 33-year-old, whose bass underpinned Kendrick Lamar's album *To Pimp A Butterfly*.

So in February, on his close friend and collaborator Flying Lotus' record label, Brainfeeder, Thundercat (it's his favourite cartoon) released his third solo album as an antidote. "The world is sick. It's like we're all drugged," he says. "Humans are flailing. No other mammal is as deceitful as the human being." *Drunk*, a blend of jazz, funk and soul, featuring Pharrell Williams and Kamasi Washington, is a wonderful exit from reality. Two songs, for instance, are dedicated to Tron, his pet cat – and there's a whole chorus of meowing. We know what you're thinking: is Thundercat... OK? "I try and act like I'm all there," he says, between bouts of deranged laughter. "But I'm not!" Well, you can't blame a mad genius for acting like one. **Eleanor Halls**

Thundercat is on tour in the UK from 14 November. Visit GQ's Vero channel for more exclusive content. vero.co

Photograph **Getty Images**

Go rogue

Remember: it's comforting to hang with a squad, especially if you're wearing clothes that could likely get you punched, but to be a dandy is to be assured of one's place in the world. Even if the world isn't sure of your place.

Lexicon

Know your camp moc from your brogue? Know your Trailmaster from your Chesterfield? If you can't speak menswear, don't go dancing with the dandies. Fess up to your ignorance or push off.

Affectations

Don't be scared to have a "thing". A dandy, especially a young one, needs to get noticed: a wicker cane, an ornate antique tie slide, an organza and silk cape with diamanté monogram... Essentially, the dandier the better.

Rake duty: Don't fade into obscurity – stand up and stand out

HOW TO
SPOT...

The neo dandy

They've taken up the Beau Brummell baton – plus the cane and statement hat, too. Yet, the next generation of dandies are just like you. Only nattier, says **Jonathan Heaf**

Calling someone a dandy might, for some men, be a slight. You know, like calling a colleague a spiv. Or a rake. Or a cad. It implies a sort of debonair raffishness, a tawdry vulgarity wrapped up with a neat little pussy bow and perfect hemline. Indeed, many men nowadays don't want to have their reputation precede them. Instead they prefer to walk like career zombies among the plebeian hordes, dressed up like human sardines in their raincloud-grey suits, all original thought castrated by a sort of cultural homogeneity and too much whole milk from Starbucks. The most peacocking these men do – men you see at work, on the Tube, perusing the wine bar in business lounges – is while visiting a National Trust heritage site to look at *actual peacocks*.

There is, however, a generation of young men – the next-gen dandies, if you will – who want to continue what Beau Brummell began in the 19th century and take up the aesthetic baton that is an obsession with their outward appearance. They may not want to live by a different set of moral codes from those men who hardly look in the mirror each morning, but they certainly want to live by a different dress code. It's about dressing up; it's about showing off; and it's about tailoring. Being a young dandy is about taking care with your orbiting sartorial accoutrements – a flamboyant suit lining maybe, a well-placed piece of vintage jewellery perhaps, or, of course, a traffic-stopping hat. I'm not saying that to care more about one's trousers than one's CV is necessarily a good thing, but a man with wit, charm and a decent tailor can go far in life, or at least have more fun along the way.

It's about dressing up; it's about showing off; and it's about tailoring

Young dandies, sometimes called "neo dandies", gather together at locations such as the Moth club in London's Hackney, or at book fairs and even the Tate Modern shop. They touch and feel the fabrics of each other's vintage finds; they gape and coo over rare suiting and menswear labels that are no longer available on Savile Row. Although there's a certain old-fashioned peculiarity about these men, the fact that they wouldn't be seen dead in a piece of athleisurewear is entirely commendable. After all, why be comfortable when you can be natty?

Illustration **Jonathan Allardyce**

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CHRONO

DAVID BECKHAM

TUDOR

THE
RUMOUR
MILL

BY
ALEX WICKHAM

It has become fashionable to compare Downing Street to the Marie Celeste, drifting aimlessly and deserted by its crew. Yet Tory MPs prefer to call Theresa May and her Number Ten team "The Black Pearl", noting that the famous ghost ship from *Pirates Of The Caribbean* was manned by the undead...

As Ukip struggles to find a purpose in Brexiting Britain, I hear the party is facing an exodus of top staff. Several experienced spin doctors, aides and backroom veterans have left their jobs, while others are considering their options. The PR world would be sensible to snap them up – there is no one more experienced at dealing with a bad story than a Ukip press officer.

Septuagenarian Lib Dem Sir Vince Cable can be forgiven for not being the most technologically adept party leader. However, aides were tearing their hair out recently when they realised he had been recording his diary engagements on the back of a Kellogg's Corn Flakes box. Someone get that man a calendar.

Corbynista campaign group Momentum has been hosting live music events complete with facepainting sessions to raise funds. "Come along and get your very own Jez beard," reads the advert. How tempting...

DETAILS

Super base: 'O Ver in Southwark uses seawater to make its pizza dough

THE
LONDON
SCENE

Where to go for a slice of the action

A wave of pizzerias are topping must-visit lists in the capital – each with a unique take on the Italian classic. To wit...

'O Ver

44-46 Southwark Street, SE1. overuk.com

The one with the seawater

This is the first restaurant in London to use purified seawater instead of salt, 'O Ver claims its dough is lighter and actually good for you...

What to expect:
Originally a street stall in Naples, 'O Ver, meaning "truth" in the local dialect, prides itself on authenticity.

A word of warning:
What 'O Ver boasts in height (four-meter ceilings) it lacks in capacity. By 7pm, it's a full house.

Dough notes:
Sure, the pizza is great, but we also rate the carbonara and street-food bites.

Price per pizza:
From £8.50 to £20.

Mother

2 Arches Lane, SW11. motherrestaurant.co.uk

The one with Scandi creds

As you'd expect from Danish proprietors, the interior design of this cavernous affair under the Battersea railway arches is excellent.

What to expect:
When Mother first opened in Copenhagen's meatpacking district seven years ago, it won an instant cult following. We anticipate food bloggers aplenty.

Dough notes:
They have an extensive menu of 15 woodfire sourdough pizzas. Decision fatigue? Order the Pepperoni & Peperoni (tomato, mozzarella, marinated peppers, spicy salami, smoked cheese, parsley).

Price per pizza:
From £8 to £14.

L'Antica Pizzeria Da Michele

125 Church Street, N16. @damichelelondon

The one with the pedigree

Finally, a British outlet from the Napoli restaurant, regularly billed as "the best pizzeria in the world" (and fawned over by Julia Roberts' character in *Eat Pray Love*).

What to expect:
The menu features only two (huge) pizzas: the marinara or the margarita with double mozzarella. Hats off to you if you can finish it.

Dough notes:
Sloppy, soft and, despite being blasted at a temperature of 500C in the giant wood-fired oven shipped over from Naples, not a burnt crust in sight.

Price per pizza:
£6.90 (and a queue).

Pizza Pilgrims Playground

12 Hertsmere Road, E14. pizzapilgrims.co.uk

The one with the games

Pizza Pilgrims is offering a new "pizza playground" to city workers in need of blowing off steam.

What to expect:
This three-floor, Grade I listed building is gigantic, seating 190 across three floors. As well as the dining tables, you'll also find a bocce ball court, table football and a private area for playing *Mario Kart* on a 65-inch TV.

Dough notes:
Head chef Guiseppe has been making pizzas since he was 14. Try the spicy nduja margarita topping with its deliberately crisp, burnt crusts.

Price per pizza:
From £5.50 to £12. **EH**

More power to you

A new standard in ultra-thin laptops means life-extending battery packs are no longer just for your mobile. We test the current crop

▲ ZenBook 3 Deluxe by Asus

Best for: display

Open the ZenBook and its USP becomes obvious: a rarely seen on such slim machines 14-inch screen. Despite its weight (1.1kg), it's only a tad heavier than Apple's 12-inch MacBook, but much lighter than the 13-inch Pro.

From £1,799. asus.com

◀ Razer Blade by Razer

Best for: gaming

The illuminous green logo styling is certainly a question of taste, but it makes clear what this is – a laptop that really is powerful enough for gaming on the go. The selling points here are a stunning genuine 4K display (even the MacBook's "Retina Display" can't match that) and a dedicated Nvidia video card.

From £1,799. razerzone.com

▼ GoPower by Kanex

Best for: style

The GoPower is a curious beast – its sleek, slim metallic frame and 15,000mAh make it the perfect match for a high-end "ultrabook". Yet in practice, it was slippery and awkward to use on the move. A classic case of style over sense.

£99.95. kanex.com

◀ PowerCore+ by Anker

Best for: power

At 26,800mAh, the PowerCore+ is the most powerful here, but boy do you feel it – at 590g, it's not far off the weight of a MacBook by itself (920g). Still, at just £69.99, it's remarkably good value.

anker.com

THE LAB TEST

May the source be with you: The new generation of portable power packs makes battery panic a thing of the past

Photograph **Wilson Hennessy**

◀ Swift 7 by Acer
Best for: value

Conceived to rival Apple's super-slim MacBook, the Swift 7 almost matches up. Almost. An average battery life (all the more reason to pair with a battery pack) and no backlit keyboard make this very much a MacBook on a budget.

From £999. acer.com

▼ MacBook by Apple
Best for: portability

The tech giant's least power-hungry (and first fanless) laptop uses Intel's new M3 chip, and a flow of just 29 watts (until recently, most used 85-watt chargers) ensures it gets the most from these batteries. Yes, it still only has one USB-C port, but combine it with the Anker battery and you reach a remarkable 30 hours' laptop life.

From £1,249. apple.com

★ WINNER ★

◀ Spectre Pro 13 by HP
Best for: bling

To some, the Spectre Pro's gold bar at the back screams class; to others, Trump Tower. But it does serve a vital purpose: allowing three USB-C ports while keeping with the laptop's slim finish (13 inches; 1.1kg).

From £1,362. store.hp.com

▼ Power Bank by Xtorm
Best for: value

Plastic and with a clip-on cable, the Power Bank is practical but not pretty. Like Tronsmart's Presto, it will only trickle its 17,000mAh charge, or simply keep it powered, rather than mimic a wall socket. **SM**

£79. xtorm.eu

◀ Presto by Tronsmart
Best for: weight

It's no surprise the lightest battery tested (at 240g) is the most underpowered. At 10,400mAh, it'll only fill in for half of most laptops' battery life and will power your laptop rather than recharge it.

£25. tronsmart.com

★ WINNER ★

◀ Powerstation XXL by Mophie
Best for: all-round satisfaction

Not the cheapest or the largest (19,000mAh) but still our favourite: its fabric-covered body means it feels the best and it charged our MacBook 1.5 times over at wall-socket speed.

£119.95. uk.mophie.com

Build a Woah! Record Library

#11 Sweet Baby James

By **James Taylor** (Warner Brothers, 1970)

With the vinyl revival still in rude health, Dylan Jones selects an overlooked classic to hunt out next time you're flicking through the crates

Taylor started life as the patchouli Lothario, painted as a studmuffin troubadour and designed to appeal to college girls in their dorms. He had the long hair and the good looks and the mellow, silky, low-fat singing voice. And he wrote and sang some beautiful songs (many contained on this album). As well as the famous ones, these are essential: "Copperline", "Frozen Man", "Blossom", "Country Road" and "You Can Close Your Eyes" (from the relatively recent CD/DVD he did with Carole King live at the Troubadour). If you like JT, there are many, many more. When Bob Dylan turned 60, his voice was shot – "idiosyncratic", "symptomatic of"... whatever – JT sounds just like he did when he was the poster boy for sophomore sweethearts.

These days he's bald and wears a hat, a comic expression almost permanently spread across his face (he looks a bit like a hippie Alfred E Neuman). But he's still got that voice and occasionally writes another beautiful song.

He is matter-of-fact about his songwriting, and whereas most songwriters go out of their way to tell you, "Actually, I think this is probably the best material I've ever written" – even when everyone else knows it's junk – Taylor is admirably self-deprecating. "In the beginning, when I was writing, the songs were forcing their way out," he said. "I've written most of these songs two or three times now. And that's fine, to have the same dozen songs you write over and over. There are some odds and ends – songs about Australia and a traffic jam – but generally there are just a dozen or so themes. There are love songs, songs of unrequited yearning, songs about going home, songs about my father. It takes a bit of material to assemble a decent father cycle."

Augment your life:

Three substitutions to make this month

Bookmark: Crooked.com

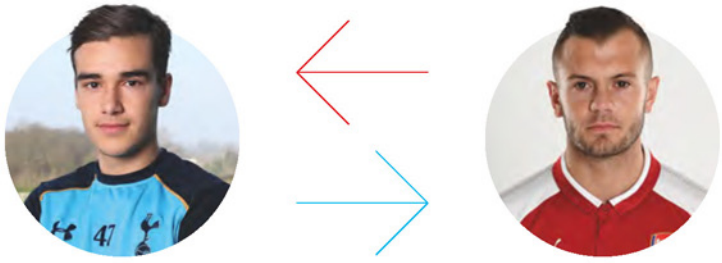
Ignore: Fivethirtyeight.com

Remember when Fivethirtyeight was so sure the Comb-Around Of Doom wouldn't get elected President? Yeah, well. So, who to trust now? Who better than Obama's former main men, speechwriters Jon Favreau and Jon Lovett, and advisor Dan Pfeiffer. Their new website Crooked.com, which began as a series of podcasts, is vital reading.

Stream: Rick And Morty

Give up on: The Simpsons

Someone is always telling you that no, really, *The Simpsons* has got good again, check it out! So you do and it hasn't. But don't despair: there's something better. *Rick And Morty* on Netflix is the funniest animation you've never seen. The grandfather-grandson duo have meta-dimensional adventures that are screamingly smart and very un-PC.



Bet on: Harry Winks

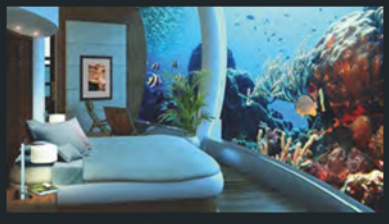
Forget: Jack Wilshere

England have not been short of midfielders over the past decade, but they all like to get forward and score. The missing ingredient: an Iniesta-like playmaker, happy sitting back and dictating play. We had hopes for Jack Wilshere of Arsenal, but now we're backing Tottenham's Harry Winks, who had his England squad debut in October. **SM**

Photograph **Getty Images** Illustration **Dale Edwin Murray**

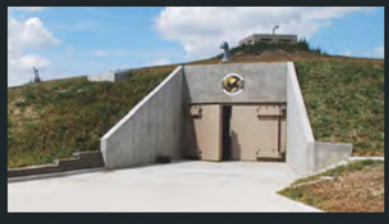
Doomsday dwellings

Here's a troubling fact: as America's relationship with "Rocket Man" has deteriorated, searches for "bomb shelter" have soared. On the plus side, a luxury bunker market has opened up to cater to anxious 0.001 per centers. Here are three under development...



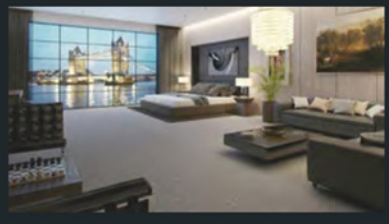
Vivos Europa One

Location: This 21,100 sq metre, former Cold War underground complex is located under a 120-metre high mountain in Rothenstein, Germany.
Special features: Zoo, artefact museum and gene bank.
Who's behind it? San Diego entrepreneur Robert Vicino.



Survival Condo

Location: This 12-condo complex, offering units as big as 335 sq metres, is under development near Wichita in Kansas in a former missile silo.
Special features: Classroom, library and surgery centre.
Who's behind it? Former software developer Larry Hall.



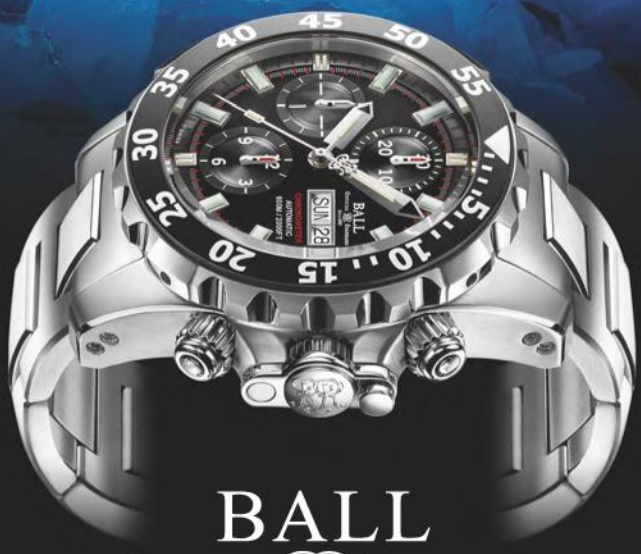
The Oppidum

Location: Sited in the Czech mountains near Prague, this former military facility is planned to house one 6,750sq ft apartment and six 1,720sq ft apartments.
Special features: Pool, cinema and underground garden.
Who's behind it? Czech real estate developer Jakub Zamrazil.

WHILE LIGHT ALLOWS US TO SEE,
HIS PHOTOGRAPHS ALLOW US TO DREAM.

A world-class, world-travelling adventure photographer, he captures the beauty of light in darkness. Every photograph reveals moments of awe in perfect detail, inviting all to reconnect with the wonders of the world. He ventures to remote landscapes, guided only by the stars, his imagination and the micro gas lights of his trusted timepiece. For him, every moment is an opportunity to experiment without reservations. To feel the impact of light on life. To be Paul Zizka.

TO BE YOURSELF



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Peter George Banks Jewellers Kendal | **Stephen Hughes Fine Diamonds** Swansea | **S.T. Hopper** Boston

MY STYLE

Rock steady

Mads Kornerup, founder of Shamballa Jewels, is the haute hippie revolutionising men's accessories with a boho look of his own

PORTRAIT BY **Florian Renner**

Wish list

Goggles

"The GoPro on my helmet always gets in the way – with these you have what you're filming straight on your iPhone. I'll use them for my heli-skiing trip to Canada."

By Zeal Optics, £310. zealhd.com

Jacket

"I've had a hippie side since my early travels – I went to the second Woodstock. I love the colours Valentino used for this bomber."

£1,560. valentino.com

Jewellery

"My necklaces are spiritual charms. These ones are in praise of Shiva, the Hindu deity – I chant to him during yoga."

By Shamballa Jewels, £37,535. shamballajewels.com

Wish list

Book

"I was there when Anders Overgaard shot the pictures for *Nothing Left Behind* at Burning Man in 2013. This reminds me of that amazing experience."

£165. At gumroad.com

Wish list

Watch

"You can wear this watch without it being in everybody's face, yet it's super innovative."

RM 55 by Richard Mille, £62,610. richardmille.com

Trousers

"I've worn the same style of jeans for seven years. I'm scared Dior Homme will stop selling these, but luckily they haven't yet."

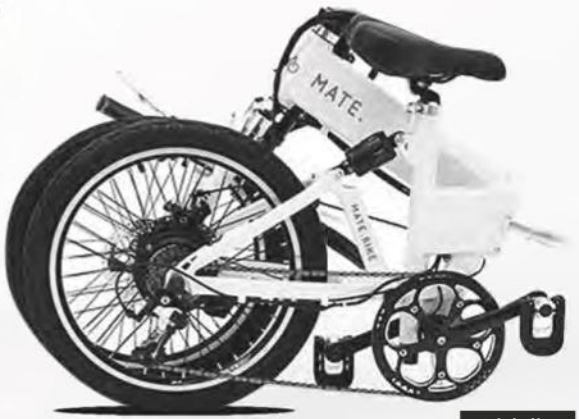
£460. dior.com

Wish list

Boots

"Isaac Sellam, who deconstructs crocodile skin and resews it, is fascinating. However, I'm against fur from foxes and bigger mammals."

£2,186. At thelibrary1994.net



Wish list

Folding bike

"Mate is a Danish brand. The bike is foldable, very fast and the wheel is motorcycle-wide – good for riding over the pavements in Copenhagen."

£659. mate.bike

Story by **Amber Fraser** Styling **Jake Pummintr** Grooming **Charley McEwen**

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(And this year it's all about the cars... not the cup-holders)

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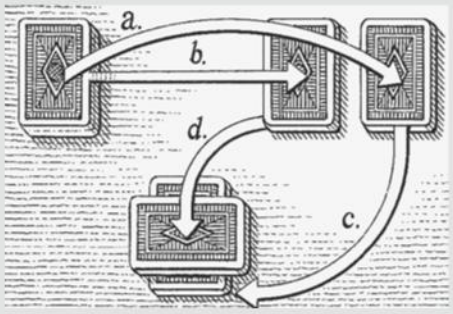
BRING YOUR 'A' GAME

No.36

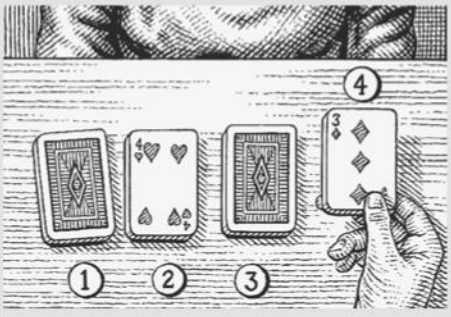
A card trick that works by mobile

Effect: A participant picks a card. They replace it and shuffle a deck, mixing the cards faceup and facedown. The faceup cards correspond to a phone number. They dial it and are told to ask whoever answers to name their card. Your phone rings and you reveal it. Dynamo explains...

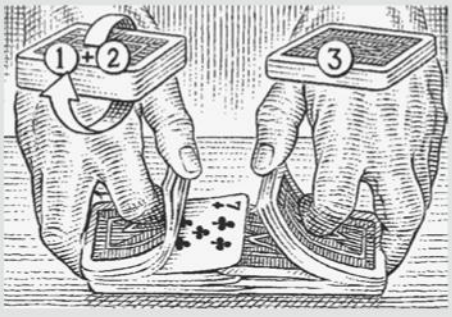
1 Set the deck
Before the trick starts, make a packet of cards that corresponds to your phone number. Use aces for ones and queens for zeroes (as Q looks like 0). Our illustration shows the example number 07225 386491. Place these cards facedown on the top of the deck. That means the top card of the deck should be the queen.



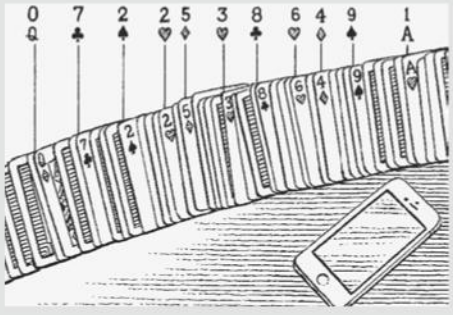
2 You're ready to perform
First, force the participant to pick a specific card. So: note the deck's bottom card. Ask them to make a cut. Say, "Let's mark where you cut," and place the bottom half on the top half in a cross. Talk to distract them from which half was which. Tell them to turn over the (new) top half and remember "the card they cut to". This will be the card you noted.



3 Make the packets
Tell the participant, "You're going to mix these cards up." Spread the cards in your hands and remove the eleven cards that make up your phone number. Place these facedown on the table (1). Take another set of ten to 15 cards and place them faceup to their right (2). Place a third set facedown to the right of those (3). The remainder should go faceup on the far right (4).



4 Shuffle up
Ask them to riffle shuffle the sets together. Push (1) and (2) across for shuffling. Take back the combined packet (1+2). Say, "Now you're going to do it again," and surreptitiously turn over (1+2) as you talk. Push (1+2) and (3) across for shuffling then take back (1+2+3). Again, covertly turn (1+2+3) before pushing it and (4) across for the final shuffle. Turn the cards one final time.



5 The big reveal
Say, "I'm going to turn all the cards back around except yours." Spread the cards. Many will be faceup. Pretend the trick hasn't worked and say, "Let's try another way." Ask them to put the numbers of the faceup cards into their phone. Say, "Dial it and ask whoever picks up to name your card." Your phone will ring; reveal the card. Good vibes? Save their number.

MAGIC WORDS

Maverick illusionist Dynamo is back with a new book revealing his most impressive street-level plays – after all, the real secret is not what you do, it's how

There was a time when magic was seen as a novelty act – or worse. Then the likes of Dynamo (aka Steven Frayne) came along and shook up the scene. "I feel it should stand alongside film, music, comedy," he says. "It's one of the coolest things in the world." Well, the world seems to agree. His award-winning illusions have awed everyone from Pharrell Williams to Tom Hardy; you'll see him on your Instagram feed hanging with Dave Grohl and Cara Delevingne; and Brad Pitt counts himself as a "massive fan".

So, what distinguishes Dynamo's magic from what came before? For one, there's no gimmickry: no special cabinets; no sparkly assistants; no camp. Everything he does is with everyday objects – which makes it seem all the more impossible, as anyone who tries out effects, such as the one above, from his new book, *Dynamo: The Book Of Secrets*, will attest. "I've always believed magic should be able to be done anywhere with anything," he says. "When I was first starting out, I'd go somewhere where they'd want to see magic, but intentionally take nothing with me – I wouldn't even take cards – and would have to just improvise on the spot."

More importantly, unlike traditional magic, Dynamo's act isn't about "fooling" people or getting one over on them. "It's more about sharing a moment," he says, "and creating a memory that will last forever."

Dynamo: The Book Of Secrets (Bonnier Books, £16.99) is out now.

Illustrations **Dave Hopkins**

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jaguar.co.uk

THE ART OF PERFORMANCE

*Optional feature. Official fuel consumption for the Jaguar XE Range in mpg (l/100km): Urban 24.4-64.2 (11.6-4.4); Extra Urban 46.3-83.1 (6.1-3.4); Combined 34.9-75.0 (8.1-3.8). CO_2 Emissions 194-99 g/km. Official EU Test Figures. For comparison purposes only. Real world figures may differ.

The GQ rules

How to handle the in-laws
It's a minefield, but it can be navigated

When visiting them, dating rules apply: a two-hour minimum and don't mention your ex. There is one exception – you have to laugh at the joke that's prefixed with, "This one's a bit Ukip, but..."

If you're dressing up, don't let your other half tell them how you usually save that expensive bespoke three-piece for job interviews and funerals.

The bottle you bring should occupy that vague £25 middle ground, north of Campo Viejo, south of Châteauneuf-du-Pape. Nobody likes a show-off.

The mother shapes the entire family's perception of you. Flirt with her subtly and ceaselessly.

That after-dinner whisky? It's a trap. You'd love to but you've got a thing in the morning.

Expensive trinkets seem threatening or frivolous. Leave your Patek on the nightstand (but be sure to admire his).

Light trousers don't keep secrets. You won't have to explain that you just misjudged the water pressure of their bathroom tap if you wear navy blue.

Let the father win everything. You know what you'll be doing in about three hours time. Matt Jones

Generation X: Microsoft's latest model stacks a lot of hardware in its 6cm-deep case

THE GAMES CONSOLE

Ready player One?

Microsoft has rebooted its top-line Xbox, but does it live up to its billing as 'the world's most powerful console'? We had a preview

Microsoft has had a strange few years. The Xbox One got off to a shaky start and never caught up with Sony's PlayStation 4. Four years later, Microsoft is getting ready to release the Xbox One X. It's not technically a new console generation. Instead, the X is a souped-up Xbox One with the power to output native 4K at 60 frames per second, resulting in unprecedented visual quality. But is that newfound prowess enough to put Microsoft ahead? *GQ* previewed the console ahead of its release this month...

The design

The Xbox One X is understated – even boring by the standards of some competitors – but it's undeniably stylish. The chief difference is its size: the original Xbox One was a bulky eyesore; this time, Microsoft has reduced everything down to a compact 6cm-thick package. Team that with a jet black, minimalist aesthetic and it's as if the world's slickest DVD player just happens to be hiding the most powerful internals of any console on the planet.

The games

While the Xbox One range is packed full of third-party games such as *Assassin's Creed* and *Call Of Duty* – games you can play on other consoles – Microsoft doesn't have the number of exclusives you find on PlayStation. Yes, the One X boasts "enhanced" games like *Far Cry 5*, which will use the extra power of the 4K-capable console to deliver better performance, but *Forza Motorsport 7* is the only real standout exclusive.

The interface

You won't see any notable change in the Xbox One X's controller – a device that Microsoft saw fit to leave unchanged after investing $100 million in its research and development. However, the user interface on the console has been revamped to coincide with the One X's launch. That includes overhauls to avatars, game hubs and profiles – an update that Microsoft says will make Xbox "more fun, personalised and social than ever".

The graphics

The One X displays the latest games in a way previously reserved only for high-end PCs. That's amazing for the £449 price tag. We played *Forza Motorsport 7* and the experience was the perfect showcase of what the X can do – cars look pristine, dynamic weather cascades across the screen and there's a pin-sharp attention to detail that you can't get on any of its competitors. **Sam White**

Out on 7 November.

THE
ENTREPRENEUR

Ross Bailey

Ross Bailey, founder of Appear Here – the rental service for pop-up retail space used by 80,000 brands including LVMH and Google – reveals what he has learnt...

An Appear Here pop-up shop in Bloomsbury

You are never too young to start taking yourself seriously

"When I was 12, I set up a business as a DJ for 50th birthday parties. I would come with a clipboard and a ten-page questionnaire about my services, then get the hosts to fill it out for feedback."

School Of Communication Arts 2.0; (right) Peter Jones

Focus on networks

"Peter Jones always said to me, 'Build a network.' If you hire great people, they'll want you to succeed. If you fall, they'll want to help you back up."

Based London
Age 25

EDUCATION

1998 – 2008
Bury Lawn School, Milton Keynes

2009
National Enterprise Academy, Buckinghamshire

2010 – 2012
School Of Communication Arts 2.0, Brixton

CAREER IN BRIEF

2009 – 2010
Managing director of club-night organiser Rock Diamond Events

2010
Marketing consultant at entrepreneur Peter Jones' private office

2013
Founded Appear Here after securing a £950,000 VC funding round from the backers of Spotify, Hailo and Pinterest

July 2017
Appear Here closed an £8.8 million funding round, including backing from the world's biggest landlord, Simon Property Group

Put yourself under pressure

"Someone said to me, 'Ross, if you fail, you've got no safety net, so you better find a way to make this work.' I remember thinking, 'You know what? That's actually a good thing...'"

It's all about scale

"I was that child who was always bored. I'd walk dogs for money and say to myself, 'OK, if I can walk one dog now, by the end of the week I can walk ten. Then how can I walk 20?'"

Ross Bailey at the Ny-Lon Tech Challenge, 2015

Lose your inferiority complex

"I used to put successful people on a pedestal. But then, when you're in a room with them and they're telling you what they've learnt, you realise we're all the same. If they can do it, you can too."

Backers from Spotify, Pinterest and Hailo invested in Appear Here; Coutts & Co bank, London

Appearances are important

"At first, landlords didn't trust us, so I had to think smart. I needed the most conservative bank used by the wealthy, so I persuaded Coutts & Co to let us open an account and then the landlords signed up."

Story by **Eleanor Halls** Photographs **Alamy; Appear Here; Getty Images; Rex**

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JAMES FRANCO *Introducing* The NEW FRAGRANCE *for* MEN

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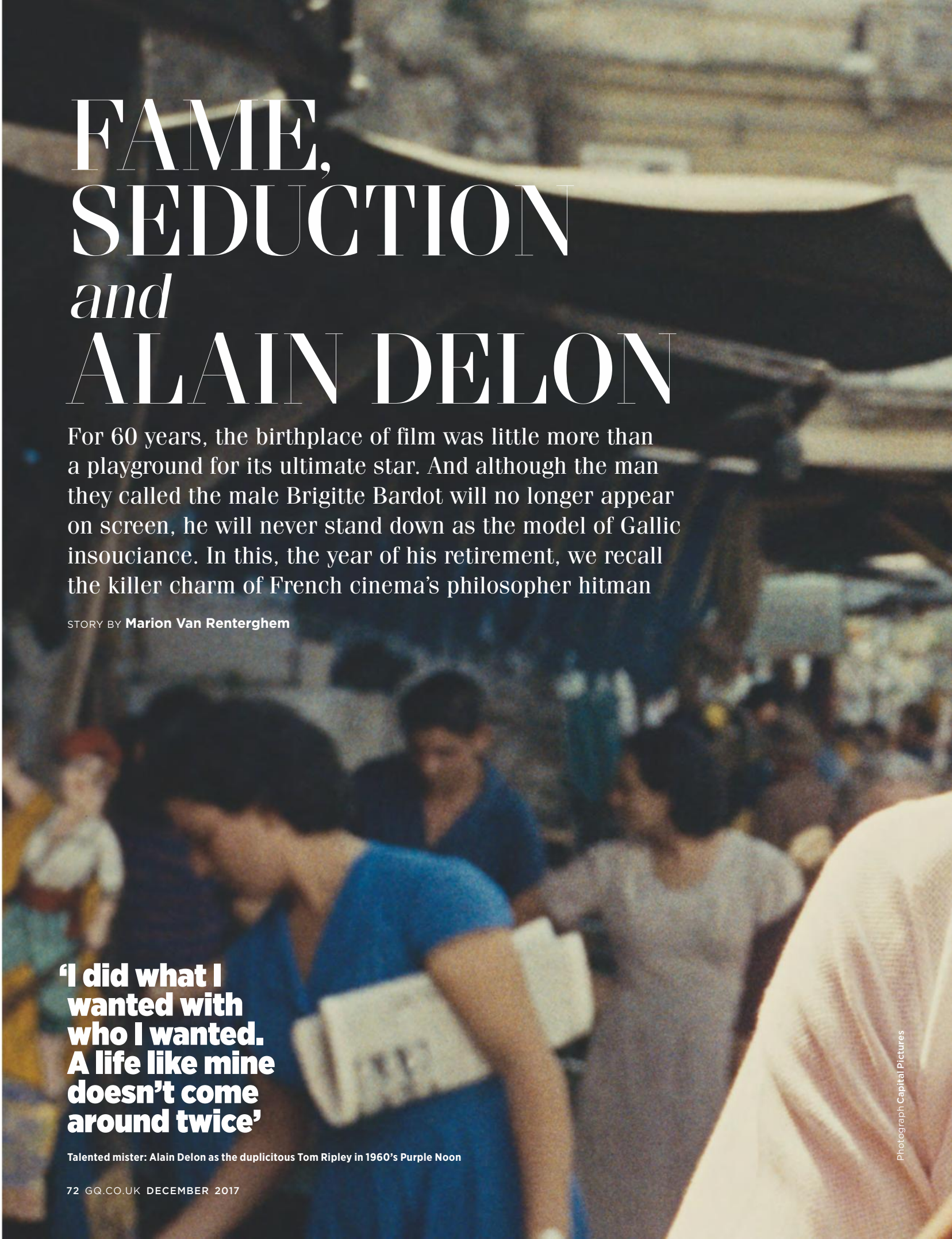
NEW YORK

FAME, SEDUCTION *and* ALAIN DELON

For 60 years, the birthplace of film was little more than a playground for its ultimate star. And although the man they called the male Brigitte Bardot will no longer appear on screen, he will never stand down as the model of Gallic insouciance. In this, the year of his retirement, we recall the killer charm of French cinema's philosopher hitman

STORY BY **Marion Van Renterghem**



'I did what I wanted with who I wanted. A life like mine doesn't come around twice'

Talented mister: Alain Delon as the duplicitous Tom Ripley in 1960's Purple Noon

Photograph Capital Pictures

There's a disquieting moment in *Purple Noon*, René Clément's 1960 adaptation of Patricia Highsmith's novel *The Talented Mr Ripley*, in which Tom Ripley muses upon his fresh murder. He sits, glass of wine in hand, sipping it, slowly. His eyes, the focus of the shot, are the clearest grey. Like marbles, they are beautiful, but they are cold, glassy and empty. They are Alain Delon's eyes and they would make him an overnight star. Often dubbed the male Brigitte Bardot, it only took one film, *Purple Noon* (adapted again in 1999 as *The Talented Mr Ripley*, starring Matt Damon) for 25-year-old Delon to take the title as the most seductive man in cinema. Delon's lazy insouciance, cold detachment, shady sophistication and angelic insolence – learnt, no doubt, from past connections with the French criminal underworld – carved him a niche: the pretty-boy killer. Delon was later credited as having created cinema's "cerebral hitman".

Classic followed classic, from Luchino Visconti's *Rocco And His Brothers* in the same year of *Purple Noon*, to Visconti's *The Leopard* in 1963, via Jean-Pierre Melville's *Le Samouraï* in 1967 and Jacques Deray's seminal masterpiece *La Piscine* in 1969. With each film, Delon's impossible beauty and impenetrably dark temperament would swell his status further. But because Delon rejected English-speaking roles (the effort entailed would scupper his trademark languor) and thus a contract with American producer David Selznick, he was God everywhere but Hollywood. He was idolised by men and women alike, from France to Japan. He dated everyone from Mireille Darc to Romy Schneider. From the Sixties to the mid-Eighties, Delon dominated the national box office and was the highest-paid actor in France's history.

This year will mark Delon's sixth, and last, decade in cinema. At 81 years old, with a repertoire of 80-plus films, for which he has won France's highest film prize, the César, and was awarded the Legion Of Honour, Delon is retiring. The choice was easy: an exceptional past, a mediocre future. There's no point in dawdling. He will do one more play and one last film with Patrice Leconte, starring opposite Juliette Binoche, then it will be over. Cut. The end.

Along with Charles de Gaulle, Alain Delon is one of the most recognisable Frenchmen in the world. When I meet him, he is standing by the general's tomb in Colombey-les-Deux-Églises, northeastern France, where de Gaulle died. He stands with his face turned towards the sun, looking up at the giant Lorraine cross which seems to tower above the whole of France. Moments earlier, he laid a wreath on the general's tomb and crossed himself twice, observed by a couple of delighted onlookers asking for selfies. He searches for the right voice – slows his words, gives them weight – and begins to recite de Gaulle's famous appeal, broadcast by the BBC 77 years ago, asking the French to join him in fighting the German occupying forces.

'I became an emperor. They knew only two names: de Gaulle and Delon'

"I, General de Gaulle, currently in London, invite French officers and soldiers located on British territory, or those heading this way, armed or unarmed, as well as engineers and specialised workers of the armament industries, to contact me." Alain Delon, who has always played the part of Alain Delon, now thinks he is General de Gaulle. And he gives himself fully to the part. How could he not? Once considered one of the world's most handsome men, Delon is entitled to show off a little.

On 14 July 1958, Delon was standing near de Gaulle on the Champs Élysées during an inspection of the troops. De Gaulle was acknowledging the cheering crowd. Delon was an unknown orderly among thousands. De Gaulle did not recognise Delon in the crowd. "That was inevitable," Delon explains, snootily. "In 1958, Delon was not Delon. And when he became Delon, he did not have the opportunity to meet the general." When did he become Delon? "Only after *Purple Noon*," he replies, unfazed that I, too, am talking about Delon in the third person. "The film was a great hit in Japan. I became an emperor over there. All the boys were crazy about Delon. They styled their hair like Delon. A taxi driver in Tokyo told me, 'So you are a Frenchman? Like Alain Delon?' They only knew two French names in Japan: de Gaulle and Delon."

There are two types of Delon: annoyed Delon and emotional Delon. The megalomaniac and the nostalgic. They feed off each other. The night before Delon read de Gaulle's BBC appeal, just under a hundred of us are sitting outside in the dark, facing the gigantic Lorraine cross as it wanes in the black starry night. Delon is in the first row, shaking intermittently with muffled sobs. A projector has been assembled on its large granite base and arms. A film is showing. The voiceover in the commentary is that of Alain Delon. Delon is listening to himself speak. He is speaking about de Gaulle, about himself and, in truth, about us. This is because the film, a little gem directed by the company Penseur De Prod, is a sonic and visual retrospective of 12 years of Gaullism, from 1958 to 1969. It's a return to the joyous Sixties, full of innovation and optimism.

In a single hour, a whole decade flits across the screen: politics, adverts, newsreaders, TV programmes, famous songs, films and actors; de Gaulle speaking on the news; de Gaulle's Citroën DS; the opening credits of the *Eurovision Song Contest*; Bardot's bottom in Jean-Luc Godard's *Contempt*; Johnny Hallyday and Claude François and young bucks about to become stars, Jean-Paul Belmondo, Delon, Maurice Ronet… Their photos flicker on the cross. Then there are the dead: small animated coffins that take off like rockets along the cross up to the stars. Edith Piaf, Gérard Philipe… With each death, Delon emits a kind of hiccup, like ››

French kiss: After meeting on the set of Jeff (1969), Delon and Mireille Darc dated for 15 years

‘Women became my motivation. I owe them everything’

Where there’s smoke: Although still a relative unknown, Alain Delon fought director René Clément for his part in Purple Noon

Photographs **Clive Arrowsmith; Getty Images**

» a brief cry of pain. On 28 April 1969, President de Gaulle stands down after his referendum defeat and dies the following year. "France will never be the same again," solemnly concludes Alain Delon's disembodied voice from the film.

Is Delon crying over de Gaulle, himself, these golden years, or the France he has loved and lost? All of it, no doubt. His greatest years coincide with that same decade: 1958-1969. It was a turbulent era, gripped by conservatism – carefully censored news, quietly growing social taboos – and the irrepressible desire for freedom and celebration. Delon was there. The stepson of a butcher from Bourg-la-Reine, Delon was too restless to study, so he enrolled as a marine at the end of the First Indochina War.

A turning point for Delon was when his friend and colleague Brigitte Aubert introduced him to the director Yves Allégret, who cast him in *Send A Woman When The Devil Fails*. "I had no idea what to do," says Delon, with his trademark stare. "Allégret stared at me, just like that, and told me: 'Listen to me, Alain. Speak as you are speaking to me. Stare as you are staring at me. Listen as you are listening to me. Don't act. Live.' It changed everything. If Yves Allégret had not told me that, I would never have had this career."

'I was very, very handsome. Women were all obsessed with me'

Delon made films with the greats, from Jean-Pierre Melville to Luchino Visconti, via Joseph Losey, Michelangelo Antonioni and Jacques Deray. He was their protégé and then he was their icon. Delon's CV may as well be a list of French and Italian cinematic masterpieces. Modern cinema, however, doesn't interest him. "It's a shallow, worthless era soured by money. We no longer film with a moving camera but a digital thing stuck on the end of your fist," he sighs. "No one gives a shit about anything any more. If Jean Gabin and Lino Ventura were alive today, they'd be completely stumped." He's talking like an old fogey and he knows it. "Those who use the phrase 'It was better in my day' are old fools. But when I say it, it's different, because it's true: in my day, it was something else, it really was better. You see, I don't have anything to lose any more, I've had it all." He opens one of the many photo albums weighing down the table. "Look, I had incredible luck. I've been happy all my life; I filmed with the best. I did what I wanted, with who I wanted, when I wanted. I dwell on the past more than I think about the future, yes, because my past was extraordinary. Today just doesn't compare. A life like I had doesn't come around twice. That's why when it comes to retirement, I have no regrets."

How can one not succumb to nostalgia when one has lived a life like Delon's? But Delon takes nostalgia to new levels. His Parisian office on Boulevard Haussmann is astonishing: Alain Delon is everywhere. There isn't a wall, table or corner without a picture of Alain Delon. Sometimes they are interspersed by pictures of his dogs or of Romy Schneider or Luchino Visconti. A little lost in all the clutter are pictures of a naked Marilyn, Edwige Feuillère and the Gaullist Jacques Chaban-Delmas. Just in case I missed the obvious, Delon says, with a sweeping gesture, "Here is Alain Delon." The Delon tour is in the first person. "I am handsome. And it seems, my darling, that I was very, very, very, very handsome indeed. Look at *Rocco* [*And His Brother*], look at *Purple Noon*! The women were all obsessed with me. From when I was 18 till when I was 50." He chooses to omit the fact that he was the object of desire for as many men as women. He first became aware of this when a friend took him to Saint-Germain-des-Prés in the mid-Fifties, to meet the literati among the iconic Parisian cafés De Flore and Les Deux Magots. "I realised that everyone was looking at me. Women became my motivation. I owe them everything. They were the ones who inspired me to look better than anyone else, to stand stronger and taller than anyone else, and to see it in their eyes."

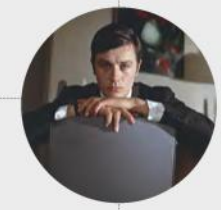
Delon rarely watches films, because almost all his colleagues are dead. Delon can't stop counting those still alive and he is haunted by those on their way out. He regularly attends funerals and memorials – he likes the solemnity. "He suits grief better than joy," says his friend, the director Philippe Labro. Each day, solitude gains a little more ground on Delon. He splits his time between his office in Paris, his apartment in Geneva, and his country home in Douchy, between Auxerre and Orléans, with Loubo, his latest dog. Fifty other dogs are buried in his garden. Delon has already prepared his sepulture in a chapel, next to his dead pets. "It's too hard. I could never watch *La Piscine* again. That would be impossible. The three people I loved have gone: Romy, Deray and Ronet. I know the film off by heart. I can recite every line before it's even uttered." He pauses. "To hear Romy say, 'I love you', when she is no longer with »

Alain Delon
A life in film

1960
Purple Noon
Directed by René Clément, Delon's first major role, as a pretty-boy killer, was lauded by critics and turned him into an overnight star.

1960
Rocco And His Brothers
Luchino Visconti's portrayal of the Italian working class was a first in operatic realism and stars Delon as Rocco, who endures a rivalry with brother Simone over the love of a beautiful prostitute.

1963
The Leopard
Visconti's historical epic, based on Giuseppe Tomasi di Lampedusa's novel (often praised as the only film better than the book), captures the social upheaval during the unification of Italy in the 1860s. Delon is an opportunistic war hero intent on a politically advantageous marriage.



1967
Le Samouraï
Fate, solitude and psychosis are the heavy themes evoked by Jean-Pierre Melville's thriller starring Delon as a philosophical contract killer.

1969
La Piscine
Jacques Deray's seminal masterpiece set around a swimming pool in Saint-Tropez channels repressed desire and fatal tension between a pair of lovers (Delon and Romy Schneider) and a father and his daughter (Maurice Ronet and Jane Birkin).

1976
Mr Klein
In one of his career's most challenging roles, Delon is an art dealer who profits from Jews selling their possessions before fleeing France, until he is mistaken as a Jew by the Vichy police. This Kafkaesque film by Joseph Losey is one of the greatest films about wartime paranoia, and led to Delon's first nomination for a César.

Photographs **Getty Images**

‘I dwell on the past more than the future, because my past was extraordinary’

Hounds of love: From the start of his career and into the Eighties, Alain Delon was France’s highest paid actor

By Appointment
To Her Majesty The Queen
Outfitters
DAKS Limited
London

By Appointment
To H.R.H. The Duke of Edinburgh
Outfitters
DAKS Limited
London

By Appointment
To H.R.H. The Prince of Wales
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» us, I just can't bear it." From his red sofa, Delon stares at the large photo resting on the floor of his fiancée from the early Sixties, Romy Schneider – "the love of my life" – to whom, like so many other women, he was ultimately unable to commit. "She's been dead 35 years," he repeats. "I can't believe it. And Dalida, 30 years! I adored that woman." After Romy's funeral, in 1982, Delon wrote her a love letter, recalling what Visconti had said to them when he cast them on stage together: "He said we resembled each other because we had, between our brows, the same V, which furrowed in moments of anger, fear and anxiety. He called it 'Rembrandt's V' because the painter bore the same V in his self-portraits. But now when I watch you sleep, Rembrandt's V is gone."

Delon's V never vanished. I see it etched into his forehead during these serious moments, when the actor speaks of those no longer living, cinema's lost era or his own death. It appears when he recounts his encounter with René Clément, the director who made Delon *Delon*. It happened in 1958, when filming *Purple Noon*. Clément imagined Delon, then largely unknown, as perfect for the role of Philippe Greenleaf, the playboy son of a millionaire. But Delon wanted to play the con artist, Tom Ripley. Yet hotshot actor Jacques Charrier, dating Brigitte Bardot, had already been cast. Delon was invited to the director's home, near the Champs-Élysées, with producers Robert and Raymond Hakim. "In the salon, I said to René Clément that I wanted to be Ripley," recalls Delon. "The Hakim brothers were gobsmacked. They said to me: 'Who are you to demand one role over another? You are addressing Mr Clément!'" At the other end of the salon, a woman with a Slavic accent spoke: Bella, Clément's wife. Delon imitates her by rolling his Rs. "René, darling, the little one is right!" And so the little one won. "Match point," says Delon, "the end. The role was mine."

"Ripley", he continues, "was right for me because I'm an actor, not a comedian. Comedy is vocational. You go to school, you learn the craft… Acting happens by accident. Depardieu is an actor. Jean-Paul [Belmondo] is an extraordinary comedian. He wanted this career since he was a little boy. He learnt his craft then went to drama school. I'm the son of a butcher. Even if my father had been a director, I wouldn't have found this career without literally falling into it. I'm an actor by accident." He rephrases: "An actor has a strong personality for directors to put to good use. The comedian acts, but the actor lives. That's not meant to be insulting. It's just how it is."

'Ripley was right for me because I'm an actor, not a comedian'

Delon functions by instinct. His daughter, Anouchka, understands. Herself a comedian, Anouchka followed the traditional drama school route. Six years ago, she played alongside her father in Eric Assous' play *An Ordinary Day*. "My father doesn't spend much time on his roles and he's not a fan of rehearsals," she says. "Whereas I work like mad to be as natural as possible, it comes instantly to him. He can deliver everything effortlessly. Before getting on stage he would say to me, 'Come on, let's have 'em.' It was a great pep talk." Out of Delon's four children, Anouchka is reportedly the only recipient of his unconditional love; Delon has more strained relationships with his three sons.

Anouchka tries to explain how difficult her career is today. Her name holds her back. "The name prompts rejection. He has a hard time getting his head around that. Producers refuse to work with me because of my name. It began at drama school. I was shy, I was rubbish and all I could hear was, 'I just want to see how Delon's daughter falls flat on her face.' Together, Delon and his daughter watch DVDs, and sometimes Anouchka takes him to the cinema on the Champs-Élysées in the hope that he'll believe in great modern directors. But it's pointless. "He got me to love his films, but I've had less success with mine. He's always telling me cinema is dead. I allow him his nostalgia but I say, 'It's not cinema that's dead, it's your time.' Delon's daughter is 26 years old and has the same look as her father's, but with one blue eye and one brown. "My father's career has been extraordinary," she says simply. "No one else can ever achieve what he has achieved."

Delon no longer looks like Delon. His life of fame and seduction has taken a toll on his skin. Yet, wherever he goes, he still seeks the most flattering light. Finding the best angle is a reflex. And as he finishes his monologue about his sparkling life, I get the strange feeling it's a collective life. It belongs to everyone. Whether we like it or not, he is right: the golden age of French cinema began and finished with Delon, with that humourless smile and Tom Ripley's clear, grey eyes. GQ

Riviera chic: With 'love of his life' Romy Schneider at Nice airport, 1968

Behind the wheel on the Côte d'Azur, France, 1960

Photographs Georges Dudognon/adoc-photos; Getty Images

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GQ

This is for the style lodestars. The agitators. The peacocks. This section believes in combining an aesthete's eye with an inner rebelliousness. From killer opinion to white-hot trends, these pages are not about following tradition, but beating your own path. Welcome to GQ's...

New House Rules

EDITED BY **Jonathan Heaf**

Photograph **Courtesy of Dapper Dan of Harlem**

Fashion icons: Daniel 'Dapper Dan' Day models counterfeit couture at his Harlem boutique in 1985. Read about how he turned gamekeeper for Gucci on page 83

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CREW CUTS

DAPPER DAN

ORIGINAL PIRATE MATERIAL

Three decades on, the street tailor to hip-hop royalty is collaborating with the brand he once counterfeited

By **Alfred Tong**

Daniel Day, aka Dapper Dan, is to hip-hop fashion what James Brown is to hip-hop music. By emblazoning the logos of European luxury brands, such as the interlocking Gs of Gucci and the LVs of Louis Vuitton, onto the parkas, jumpsuits and varsity jackets of crack cocaine kingpins, sport stars, rappers and DJs, Day created the template for hip-hop style as we know it today.

Unsurprisingly, his shop, Dapper Dan's Boutique on 125th Street in Harlem, was shut down due to copyright infringement in 1991 – but not before the marriage of exclusive European luxury brands and Harlem street style changed fashion forever. Think this is hyperbole? Take a look at the evidence: photographs of Eric B and Rakim, Big Daddy Kane, LL Cool J, Mike Tyson and Alpo Martinez dressed in Dapper Dan's bespoke creations form a kind of Mount Rushmore of Eighties hip-hop style.

In 2017, hip hop continues to set the bar for what is considered cool – be it A$AP Rocky's style turn or the Migos punk ethos – and when creative director Alessandro Michele sent a look down the Gucci runway that was almost an exact replica of a jacket Dapper Dan made for the athlete and Olympic gold medallist Diane Dixon, an internet furore ensued. The difference? The LVs of Louis Vuitton in Day's version were replaced by the Gucci Gs in Michele's creation. An image of the two looks side by side posted on Instagram by Dixon alerted everyone to the "fake of the fake". Gucci promptly put out a statement that this was indeed an "homage", and this spring we can look forward to not only a Glen Luchford-captured Gucci campaign starring Day and set in Harlem, but also a reopened Dapper Dan's Boutique and an official collaboration with Gucci. Whatever business you're in, this is known as a win-win.

Just as James Brown's funkiest days were behind him before hip hop sampled his music and made him relevant again, Louis Vuitton and MCM were leather goods and luggage manufacturers who did not make clothes. The simple truth is that logoed-up luxury ready-to-wear was Day's idea. The players of Harlem clothed themselves in the finest suede, linen, leather, silk, mink, crocodile and ostrich, and gangsters such as Martinez demanded nothing less than the best. These were men who imagined themselves kings, so the idea that the clothes of Dapper Dan were in any way "cheap" or "fake" is risible.

In addition to official recognition from Gucci this year, Day's work is included in the MOMA exhibition *Items: Is Fashion Modern?*, running until early 2018. The reappraisal comes at a time when luxury brands are becoming more playful and laid-back, at least on the surface, when it to comes to collaborations and historical or artistic mash-ups. Kim Jones, the creative director of Louis Vuitton, also cited Day as a key influence, the ripples and result of which can be seen in Louis Vuitton's collaboration with streetwear brand Supreme.

Whatever you do, though, don't call them "knock-offs"; Day has always referred to his work as "knock-ups".

Smooth operator (left): Dapper Dan in Gucci's Cruise 2018 campaign; (below) the original workshop closed in 1991 as a result of copyright infringement

Quality street: Dan's 'knock-up' fashion was not cheap imitation

Dan's client list was a Mount Rushmore of Eighties hip hop

Photograph **Courtesy of Gucci**

Basic instinct: Jake Gyllenhaal knows how to do low-key casual

SIMPLE. GREY. COTTON. CLASSIC.

By **Jonathan Heaf**

OK, so you went all-out and picked up one of those "directional" (read: graphic) sweaters all the fashion editors (OK, that's us) keep chuntering on about. You thought to yourself, 'You know what? Maybe I *am* a little bored with wearing only jumpers from John Smedley...' Not that there's anything wrong with your racing-green merino-wool shallow-V-neck from Smedders; whole generations of men, myself included, have grown up leaning on this label's trusty, traditional aesthetic and, quite frankly, the brand has done more for the smart-casual office revolution than anything involving a "fashion trainer".

Yet, with maximalist fashion being pushed onto us in the form of in-demand Gucci/Tommy Hilfiger/Palace style wizardry, and logos now back on the backs (and fronts) of every musician worth his own tour-merch line, it's easy to think you need to get a little more kaleidoscopic on your top half this winter.

Don't panic.

"Who says?"

Well, New House Rules says.

And so does Jake Gyllenhaal, by the looks of it. The grey cotton crewneck jumper is that one autumn style stalwart you shouldn't be afraid to jump back into every now and again. It's a stone-cold menswear classic: as macho and essential as a deep-indigo peacoat and as unflappable as a pair of black Chelsea boots. Sure, there will be times you want to think outside the box and ignite your inner acid-taking peacock – mostly when scanning images of Jared Leto – yet there'll also be times you want your wardrobe basics to do the business. Jake knows. And, deep down, you do, too.

By **Jonathan Heaf**

An ode (oud?) to Tom Ford's sweary new scent

With his new scent, Fucking Fabulous, the design genius may have conjured the best name ever for a new sniff. Here, we pay homage to some fragrances that never quite made it from the lab to the shop floor (yet...)

Top notes of: Haribo Tangfastics, Patchouli, THC and loneliness.
Ideal for: Any man who spends so long on Snapchat that they realise they haven't blinked in two hours.

Top notes of: Kopi luwak, the glue that holds George Clooney's chequebook together and refuse tips full of spent coffee capsules.
Ideal for: The man who has the *New York Times* 'Glossary of Coffee Terms' pinned up inside his kitchen cupboard.

Top notes of: Swiper's thumb, misuse of hashtags and way too much self(ie)-confidence.
Ideal for: Men who live for the likes and die by the comments.

Top notes of: Envy, anxiety, insecurity, a whiff of rubbernecking, a touch of gossip-mongering and a party outfit that has to be returned the next day worn but unstained.
Ideal for: Those with standing tickets only.

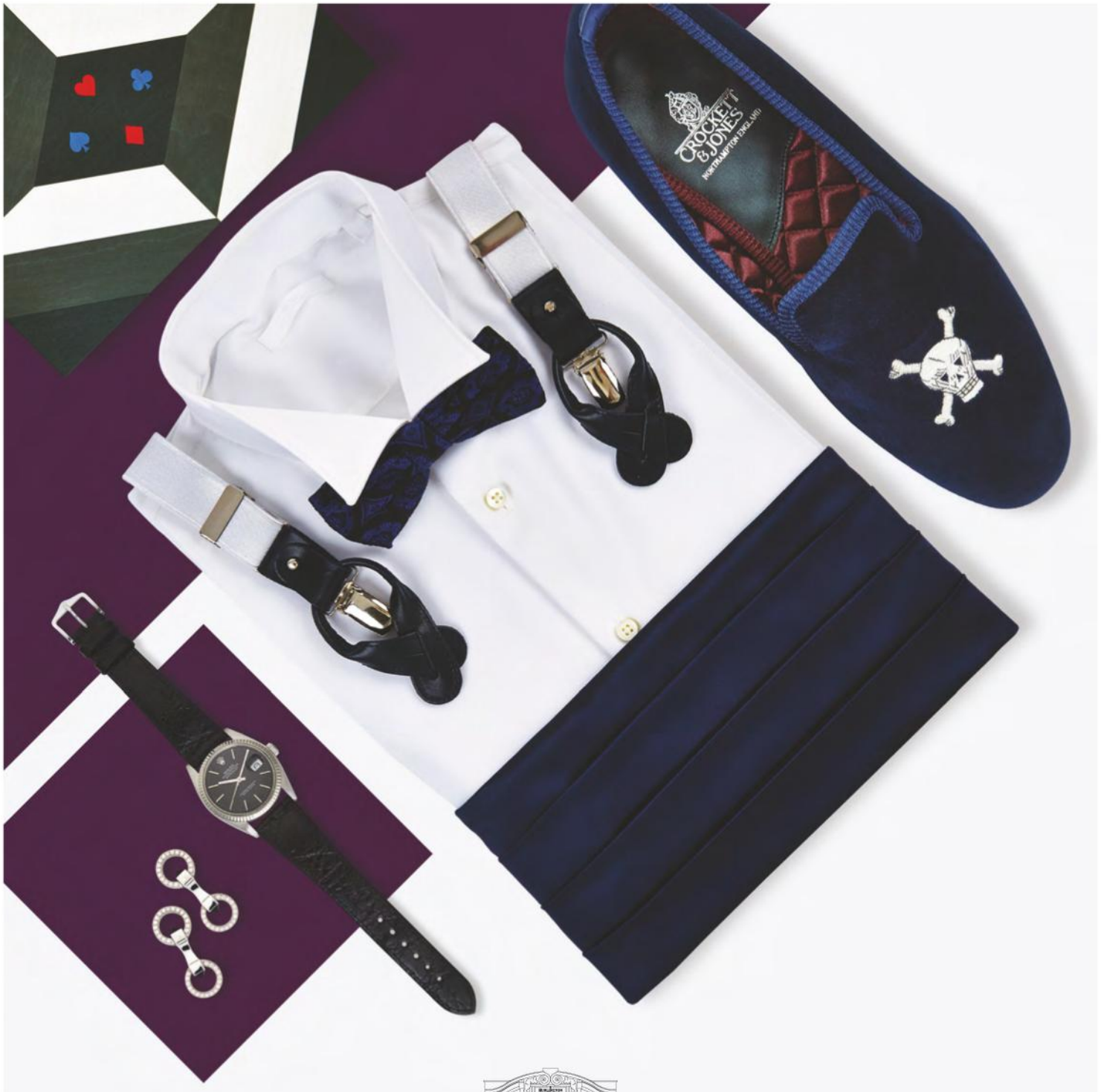
Top notes of: Plutonium, espionage, chest-puffing, ridiculous hair and terrible ego.
Ideal for: Any world leader ignorant and stupid enough.

Photograph **Getty Images**

aramis

MODERN LEATHER

THE NEW MEN'S FRAGRANCE



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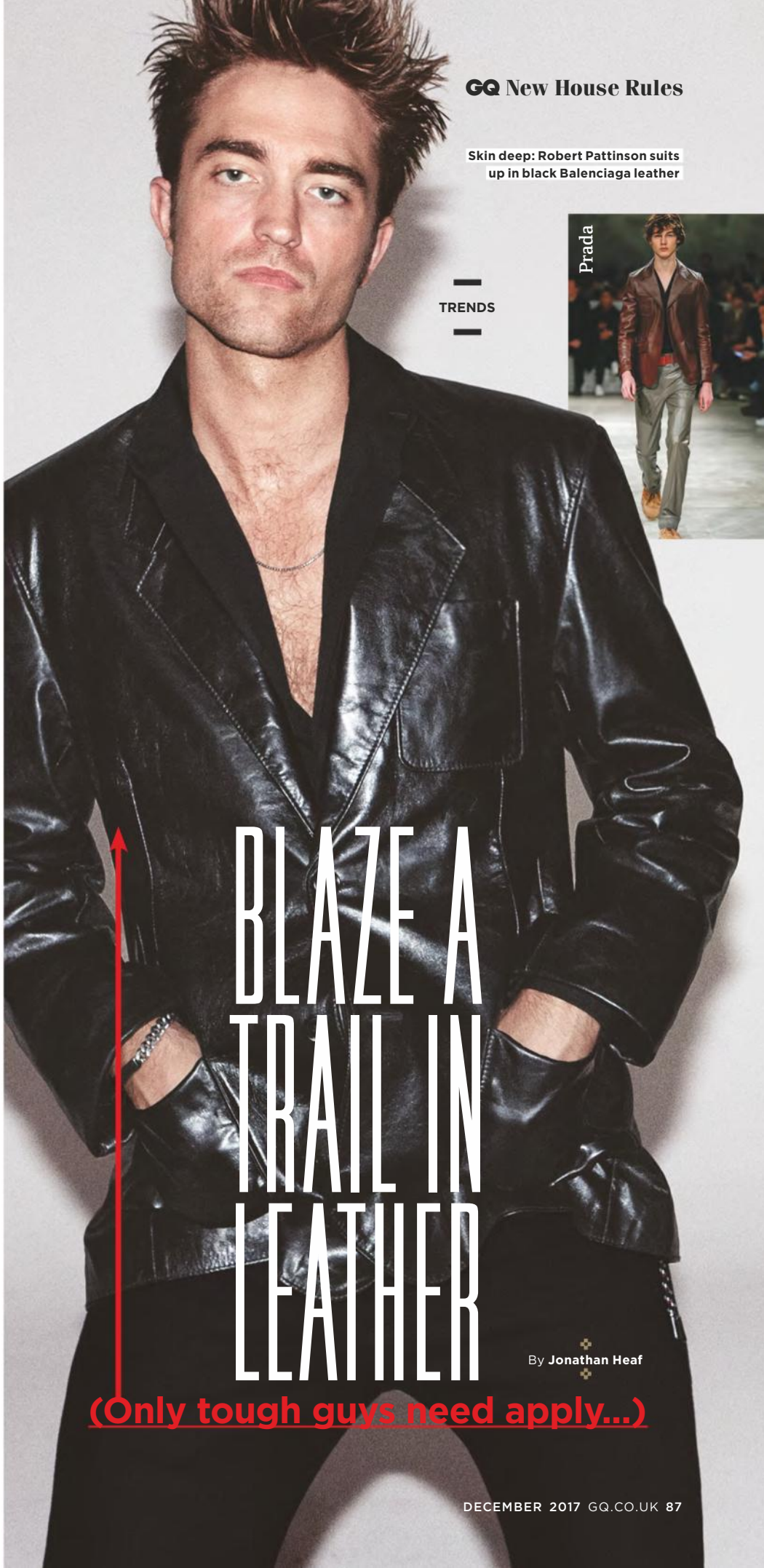

Skin deep: Robert Pattinson suits up in black Balenciaga leather

TRENDS

BLAZE A TRAIL IN LEATHER

(Only tough guys need apply...)

By **Jonathan Heaf**

Daniel Craig is back as Bond. And thanks to his tailored leather blazer, so's the only jacket meaner than he is

We're not sure when the slick'n'sexy tailored leather blazer first slipped back into our minds (and wardrobes) again, although we sure as hell know when it started making sense: 15 August, when Daniel Craig made the 15-feet walk from purring SUV to open backstage door on his way to announce to chat-show host Stephen Colbert – and thus to the rest of the world – that *"duh"*, he would, of course, be punching his way into Bond's cash-lined ivory tux one last time.

For that short sidewalk prance – paps all primed, of course – he wore a charcoal-leather tailored blazer which, until its reinvention for Winter 2018, would have looked more appropriate on a teeth-kissing debt collector than the man most famous for playing a Martini-ordering international spy with a mummy complex. Still, as Ian Fleming would no doubt have written, Craig looked *dope*. It's a jacket that is half street hustler, half successful Brooklyn-based artist, the sort of thing you can imagine Julian Schnabel wearing over a pair of silk pyjamas to go to a Scorsese premiere. A jacket that is as macho as a big slice of black shearling yet not nearly as pouty.

The thing about Craig's leather jacket that really sets it apart from all the ones you've tried on in vintage stores is that this one actually fits. So, rather than resembling one of the Kray twins nipping out for a half of bitter and a little violent extortion, he looks way more refined. And that's been the problem with leather blazers in the past: either you end up looking like Bluto Blutarsky in *Animal House* (John Belushi in an oversized black leather car coat) or Brad Pitt in *Fight Club*, just with added dad bod. Remember Pitt's leather coat in that movie? It's the colour of a highly polished teak sideboard, or the interior of a 1973 Citroen GS Club. Far too retro to be taken seriously anywhere outside of Vegas.

This season, all credit has to go to creative wunderkind Demna Gvasalia at Balenciaga who, as you can see, has done for Robert Pattinson what Hedi Slimane did for every British rocker thin enough to get into one of his narrow black suits back in the noughties. The look is sleazy, sexy and just a little bit mean. If you don't think you've got the style punches to carry it off, try Prada's version: it's a bit less shouty and not quite so badly behaved. Twin with a jet-black shirt, an expensive gold chain or a dark rollneck. Slick your hair back with a touch too much pomade and load your hands with rings. If anyone gives you lip, crack your knuckles and snarl.

Photograph **Daniel Jackson**

STRAIGHT TO THE TOP

Once a sartorial staple – now the preserve of the ultra-stylish. GQ meets the milliner who can help you achieve peak performance

Are you man enough to WEAR A HAT?

By **Bill Prince**

Head first: Mick Jagger – with fedora – in 1973; (below right) former hairdresser Justin Smith creates bespoke hats for a discerning clientele

'The more stylish a man is, the more likely he is to wear a hat'

Not a beanie or, God forbid, a baker's cap, but a real hat: something with a crown and a brim, something that announces you're serious about hat-wearing and therefore serious about the hat you wear. Got your interest? Then you need to meet Justin Smith, founder of millennial-friendly milliners J Smith Esquire, and a man who understands the *je ne sais quoi* that lifts a legacy titfer – a homburg, say, or snap-brim trilby – into the realm of the sartorial here and now.

Smith used to be a hairdresser, which accounts for his intimate understanding of what goes on between our ears when we place a hat on our heads. "Hats fell out of favour because of the rise of the 'hairstyle'," he explains. "As wearing your hair in a particular style became fashionable, hat-wearing became less fashionable. But I've found that the more stylish a man is, the more likely he is to wear a hat." We're sold. Now what?

"Nobody's head is the same shape," Smith warns, "and no face is the same." Which means, as much as we may think an off-the-peg product might well do the job, it takes a little more time and money to render the average fedora resplendent. Smith aims to "de-industrialise" millinery by making headgear to order, a process that may involve the creation of a bespoke "block" (similar to a shoe last, but taking at least a year to make) or a fine-mesh version of the finished product, designed to allow the ratio between height (crown) and breadth (brim) to be adjusted.

Smith's hats take between four and six weeks to make and start at around £500 (expect to pay much more for a bespoke block). But what style should you choose? On this matter, Smith is indefatigable: there is no such thing as the wrong style, just the wrong proportions. That said, if you largely go suited and booted, you might prefer a wider-brimmed fedora or stout (if intimidating) homburg. Otherwise, trilbies are currently in, the trimmer the brim the better. Smith believes he has recently taken orders for a style popular with skinheads known as a "skinny fringe trilby" thanks to a resurgence of interest in ska-scene survivors Madness. "A hat becomes an archetype," he explains, "much more than the silhouette of a suit." *jsmithesquire.com*

Photograph **Anwar Hussein/Getty Images**

SAME HATS, NEW RULES: "WHAT HAPPENED TO MEN WEARING HATS? MAYBE I SHOULD BRING BACK HATS" – AARON SORKIN

Petersham vs leather

Industrially made hats use leather to line the inner "head fitting", which can cause irritation. Smith uses petersham, a woven tape that can serve as a hat band and brim trim.

Considering a straw hat? Mind your SPF

The denser the weave, the better protection, so check the crown for signs of light.

Fur felt vs wool felt

The former is the preferred material for a long-lasting hat and survives rain better. The latter shrinks, rendering your hapless wool-felt wearer mourning his headgear.

Skinny head? Avoid a wide brim

Also worth noting is that a "stingy brim" will make a larger man look like a pinhead. Not the best look.

Finally, a word about linings

Most "good" hatters will use silk, but this can be very hot, particularly if it comes into contact with the head. Smith favours cotton, albeit in wondrous patterns. **BP**

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JERMYN ST. LONDON

In the closet: Sir Elton John shows off his commodious wardrobe, 1975

A walk-in wardrobe WILL fix your marriage

By **Alfred Tong**

Got £10,000 burning a hole in your pocket? Cancel that new kitchen extension and build yourself a sartorial stronghold

Would Daisy have sobbed into Gatsby's shirts were he not able to hurl the neatly folded bricks of cotton, silk, linen and flannel from "two hulking patent cabinets" in his walk-in wardrobe? The effect would be diminished somewhat if the garments were smelly heaps on the floor waiting for the cleaner. In fact, how you store your clothes has as much to say about you as what you wear.

Colin Firth's precision-tooled wardrobe in *A Single Man* (*right*), full of identical shirts, socks and ties, shows a man on the brink of mental breakdown, held together only by his Tom Ford tailoring. Mark Zuckerberg has a wardrobe of only identical grey hoodies and T-shirts, which some say is the mark of a control freak. Or a sign of his normcore king status.

Meanwhile, Richard Gere's clothes in *American Gigolo* (*above right*) are the tools of his trade, and the neatly arrayed shirts and ties (all Armani), are stored in slide-out drawers so he may easily decide the ones with which he'll seduce his next client. In *Goodfellas* and *The Sopranos*, money, guns and drugs nestle among the silk.

Dan Rookwood, US editor of *Mr Porter*, says, "I designed and built my own wardrobe in my last house [in London] but now, in a New York apartment, I have to be very creative about space. It's painful. I once went to [model/influencer] Nick Wooster's apartment and he used the oven to store his jumpers as he doesn't cook!" The writer Peter York says, "I have a funny little dressing room, a tiny place where I put my capsule wardrobe." Our takeaway? The well-dressed man has a well-appointed wardrobe. Here's how to do it.

Hang it right

"It's terribly upsetting when my trousers aren't hung the right way," says York. "They need to be hung upside down so that the weight takes the creases out." Rookwood, meanwhile, has "hangers which are velvety to the touch for trousers. For structured suits, you need a robust, chunky hanger, so that they keep their shape. But for soft-shouldered suits, which is what I predominantly wear nowadays, a smaller one is fine."

Accessibility and visibility

"I want everything visible and accessible to make getting dressed easier," says Rookwood. "My accessories are in slide-out drawers and each of my ties and belts has its own compartment. I stack my T-shirts up so that they look like book spines." York has a more laissez-faire approach: "I often go into my wardrobe and find a nice surprise, and think, 'Gosh, why don't I wear you every day?'"

Wardrobe accessories

"I'd love to have one of those valet stands that butlers used to have, so I can set out the next day's look, and one of those mechanised carousels too, like a trainset," says Rookwood. "Also, I think every wardrobe needs a shoehorn, clothes brush, cedarwood shoe trees and a decent full-length mirror. Taking photographs of yourself is a good tip if you're unsure what goes with what. The chef Jason Atherton keeps a Pinterest page of his favourite colour combinations, which he refers to when he gets dressed."

Edit, edit, edit

"Getting dressed is much easier if you have less stuff," says Rookwood. "That's why Mark Zuckerberg wears the same thing every day, to reduce mental fatigue. But I think that's a bit sad. Aim for a sweet spot where you have choices, but everything is well-ordered and organised. You do have to be ruthless about hoarding, though. I'm due a purge."

Categorisation

York obsesses over how to categorise his shirts: "Colour and then pattern or vice versa? Taxonomy is very important." But why? "Because I like the problem. Ties too. Knitted and woollens, stripes, solids and spotted. Or, by period: big-lunch ties of the Eighties; artistic ties, such as the YSL ones from the Seventies. A friend categorises his shirts by maker: Turnbull & Asser, Charvet and so on."

Photographs Terry O'Neill/Getty Images; © Paramount Pictures; Weinstein Company/LMK

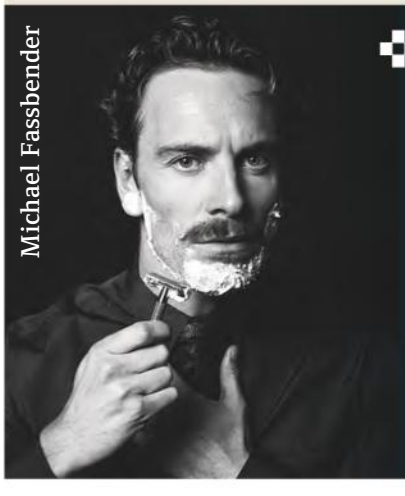
This coat will make you

MORE POPULAR

BRIGHTER FUTURE

By **Jonathan Heaf**

Gents, it's time to switch up your outerwear mood. I know you love your navy pea coat because you can pop that wide collar like Robert Redford once did in the Seventies, but nowadays every bank clerk worth his Boots meal deal is doing it. It's time to wear your sex life on your sleeve, to get some colour into that repressed palette. Try this superb Topman coat for starters. People will start enjoying your company more. You will start enjoying your company more. And that's a good thing, by the way. *£300. topman.com*



Michael Fassbender

Question: Want your boss to notice you?

Answer yes: Stop shaving every day (be epic) Answer no: Wear dad jeans (be average)

In the same way that nobody in Mayfair wears a suit any more (the not so subtle subtext: "I run a hedge fund and don't have to worry about what I wear to work, so there, Tonto!"), so many men I know have stopped shaving every day. Weirdly – possibly because they care about how they look and don't want to give the impression that they're a hipster or, worse, a born-again hippie – they shave *every other day*. This was brought home to me at the breakfast bar in a chichi hotel in Ibiza a few weeks ago. A friend of mine, who was quizzing the maître d' about how much almond milk was in his omelette (a convo that was never going to end well for the chef) was given a nod by the chap on the table behind us.

"You run your own business," he said, phrasing it as a statement.

"Of course I do," said my friend, sending his eggs back (told you). "How do you know?"

"You didn't shave this morning. But I bet you're going to tomorrow."

So there you have it: shave every day and everyone will know you're a worker bee. **Dylan Jones**

Photographs Jean-Baptiste Mondino; Pixeleyes Photography

The Smart Speaker for Music Lovers

The new Sonos One with Amazon Alexa

Out of office: Timothy Hutton and Robert Redford in Ordinary People, 1980

SUNDAY BEST

Why it's time to switch up your weekend flex*

***That means your 'look', dummy**

You dedicate five days a week to a SFW uniform, so upgrade your downtime with an Italian approach to off-duty dressing

By **Alfred Tong**

British style, for all its freewheeling individuality, evolved out of a love of uniforms. No other country in the world has schools with such strict uniform policies. British tailoring was meant to signify class, profession and military rank, rather than sex appeal, glamour and individuality, as is the Italian way. Specific military regiments have specific tailors. Naval officers, for instance, use Gieves & Hawkes. In the City a certain type of tie or cut of suit can reveal whether you're in banking or insurance.

You might say that's a bit old fashioned in today's dressed-down workplace, but you can spot a *GQ* man a mile away by his suit fabric, just as you can a *Guardian* journalist by his sandwich (Pret's veggie New Yorker on rye) or a Silicon Roundabout start-up bro by his spectacles (Warby Parker). New House Rules is in thrall to such identifiers, such style tics.

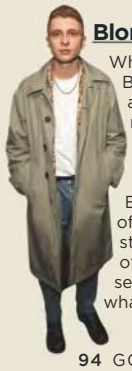
So perhaps, that's why many British men – when free to wear whatever they please at the weekend, out of sight from their colleagues – look so uniformly terrible. The most common affliction is what you might call the politician on holiday – think David Cameron at the Big Feastival nodding along to Jamiroquai. He looked decent enough when he had a day job in his Richard James suits, but since he turned "chillaxing" into a full-time career his nondescript polo shirts, flapping chinos and ill-fitting anoraks look as though they were bought for a rambling holiday in the Yorkshire Dales.

The Great British country-casual look is another common style misstep at brunch on a Sunday. Tweed jackets, tattersall check shirts, moleskin trousers, waxed jackets and tan brogues were, for many years, the default weekend attire of the hipster relaxing on his rented Cotswold estate – it's the style equivalent of the full English. But it's no longer as aspirational as it once was, not least as it now smacks of Bonkers Brexiteer. The website lookatmyfuckingred trousers.com felt like the nail in the coffin for this heritage look, although then came Nigel Farage (*right*) and Jacob Rees-Mogg to render it utterly toxic.

The Italians are, unsurprisingly, rather good at weekend clothes. They even have two words for it: the Anglicised *il weekend* and the more satisfying *fine settimana*, with labels such as Barena Venezia, Caruso, Brunello Cucinelli, Aspesi, Loro Piana and Incotex offering a modern take on the clothes you see Michael Corleone wear when he's hiding in the Sicilian countryside in *The Godfather* (*below left*). Their softly tailored check jackets in flannel and cashmere, loose-fitting grandad shirts in chambray and oxford cotton, narrow-wale corduroy trousers ooze Mediterranean sensuality whether in a café in Milan or watching football at the Emirates. Well, what else would you expect from the country that gave us the classic Gucci loafer, the ultimate weekend (smart) lounging shoe? Go louche or go home.

Photographs Alamy; Allstar; Getty Images; Rex

NEW CASUAL: THE ULTIMATE INSOUCIANT SATURDAY-TO-SUNDAY STYLE MAVERICKS



Blondey McCoy

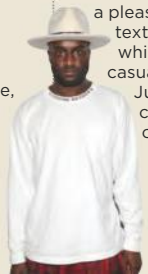
Whatever "It" is, It boy Blondey McCoy has it and then some. He's muse to photographer Alasdair McLellan, who spotted him skating on London's South Bank. His style, a mix of UK terrace chic and streetwear (he's the face of skate brand Palace), sets the barometer for what's cool in London.

William Gilchrist

The Rolling Stones' stylist wears clothes with a dégagé, off-hand nonchalance that makes his Savile Row suits look as comfortable as pyjamas. He is also consultant to Oliver Spencer, who designs the kind of laid-back casualwear and tailoring that should be the basis of your weekend wardrobe.

Virgil Abloh

The king of the hypebeasts has made a career out of elevating streetwear into the new couture. He believes the hoodie is the new bespoke jacket and has a uniform that consists of black sweater, black jeans and black trainers. In addition to his own label, Off-White, he is also Kanye West's creative director.



Alessandro Squarzi

The Italian street-style star looks as good in a three-piece as he does jeans and military jacket. He's adept at teaming formal items with relaxed ones, creating a pleasing contrast in texture and style, which is both casual and smart. Just don't call it "smart casual".

Pharrell Williams

Whether it's outré statement hats (see the Vivienne Westwood Buffalo sensation of 2014) or Chanel necklaces (he was the first man to appear in a Chanel handbag advert), Pharrell Williams is the only person we know who makes tracksuit bottoms look couture.

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PEDIGREE	Cindy Crawford and Rande Gerber	Daniel Day-Lewis and Isabelle Adjani	Jude Law and Sadie Frost	Pamela Anderson and Tommy Lee	Liam Gallagher and Patsy Kensit
"THING"	Manners	Tattoos	Insouciance	Hair you could surf	Cigarettes and alcohol, obviously
DISTANCE OF APPLE FROM TREE	A stellar career awaits, but (like dad) modelling is just a path to bigger business	Act? He's a singer-songwriter actually. (Killer jawline, though)	The looks and swagger of his dad – but a better hairline	"Seeing celebrities doesn't phase me." And neither does fame obviously	One word: eyebrows
STYLE HOOK-UP WE'RE WISHING ON	Cindy, Presley, Rande and Kaia closing for Versace (designed by Kim Jones) next season	A campaign for Peta with the strapline "There Will Be Blood"	An *Alfie* remake starring Raff and pals, set in the Groucho Club	Any shoot that involves jumping off a boat in a pair of red swim shorts in slow-mo	A *West Side Story*-style shoot with his entire family. Father, uncles, mothers...
FASHION MOMENTS	Strutting his stuff for Ralph Lauren among supercars	The Chanel show where he appeared with Julianne Moore on his arm, no less	Getting his geezer influence all over the D&G Capri campaigns	Wearing head-to-toe Saint Laurent for his first day at school	Owning the Burberry catwalk in that old-school yet revamped check

Celebrity offspring male model bingo!

They've got the genes and the looks but is there substance behind the style?

THREE WAYS TO WEAR: MONOGRAM DOFF A CAP TO THE TREND, TAKE A SUBTLE APPROACH OR DIVE IN AND MONOGRAM TO THE MAX. IT'S TIME TO GET GRAPHIC

NOSE TO TAIL

Did the trend for all-over monogram gear start with Supreme's collaboration with Louis Vuitton, or did it end with it? Whatever the narrative, never has one "sports-luxe collab super drop" been welcomed quite so feverishly. It is now perfectly acceptable to go out wearing cap-to-shoe monogram athleisurewear all year round. Remember when David LaChapelle shot Lil' Kim in a monogrammed Morphsuit? This is now our reality.

COVERT LUXURY

Here at New House Rules, although we agree the maxi-monogram look can be a serious piece of event dressing, we also believe a little repetitive lettering goes a long way. I mean, no one wants to look like a human step and repeat board. For the smartest results and something more subtle, go to the luggage sections of high-end brands such as Gucci or Coach. Our choice is a monogrammed black leather attaché case. A little really does go a long way.

HIDDEN BESPOKE

Come 2018 and a monogram should be one's coat of arms. Nothing signals a chicer type of stealth wealth like having your own initials incorporated into your wardrobe. A starting point is getting your work shirts emblazoned, but why not go through fabric and designs with your tailor and pick out a lining for a parka, or perhaps even for inside a wallet or a suitcase. The fun part is picking out the font: Vuitton Persona (LV's type of choice) is tough to beat.

Illustrations by **Bill Hope**

BAROMETER

UP

1 billion-dollar valuations
Casamigos and Supreme go for a cold billion.

Side-stage sign-language rap interpreters
See Matt Maxey. Cool, useful, about time.

Rimowa
The only choice of case for Nigo, Virgil Abloh or any style savant.

Invisalign
Big-wave surfer Laird Hamilton just had his smile aligned, and he's 53.

Ana de Armas
Best thing in *Blade Runner 2049* (including Ryan Gosling's boots).

Henry Dunbar
Novelist Edward St Aubyn's vengeful media magnate – the next *Citizen Kane*?

'Chocolate labrador'
The only suit colour this season.

#ad
The influencer police are stepping it up. Declare it or don't share it.

Rey, darker
A baddie too? We have Weinstein and Trump, we don't need any more monsters.

Oversized wireless headphones... with lights
Almost as naff as wireless buds. Almost.

Sheet-mask selfies
Wellness junkie or burns victim? It's hard to tell sometimes.

Duffle coats
A big trend but still just too cuddly by far.

Baseball caps
Unless you're Chance The Rapper and it's reworked Burberry check, cease and desist.

Independence
Catalonia, Brexit, Kaia Gerber passing her driving test... What's so great about being alone? GQ

DOWN

Photographs **Getty Images**

DECEMBER 2017

ON SALE NOVEMBER 10

#NEW VOGUE

GQ Cars

EDITED BY **PAUL HENDERSON**

The heart and hardware from Lewis Hamilton's Formula One car has been transplanted into a road machine

Spoiler alert: Project One revs to 11,000rpm, the highest ever recorded on a road car

Winning streak

The competition hots up as Formula One leviathan Mercedes-AMG unleashes its track tech on civilian roads with a champion hypercar, Project One. Plus, this month's other new cars and concepts

STORY BY **Jason Barlow**

The Range Rover modified by Overfinch

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OVERFINCH

Off the grid: The Project One can go 20 miles on epower alone

Mercedes-AMG: Project One

Formula One's relationship with road cars has always been tenuous, no matter how enthusiastically engineers talk about "technological trickle-down". But the current V6 turbo hybrid era is different and it's a formula with which Mercedes-AMG has enjoyed spectacular success – 64 victories out of 75 grands prix contested since the rule change in 2014. That's not winning, that's annihilation.

The Silver Arrows have never looked shinier, but now comes the ultimate track-to-road doozy: the AMG Project One concept. This, ladies and gentlemen, genuinely is an F1 car for the road – a projectile that transplants the heart and hardware from Lewis Hamilton's weekend wheels into a machine that can be driven by anyone, on any public road, in any weather (it has all-wheel drive and traction control). Perhaps they should call it "The Unicorn".

If we accept F1 as the tech trailblazer it is, then Project One hits all the right notes. This thing harnesses a 1.6-litre V6 turbo, four electric motors and all manner of voodoo to deliver a grand total of 1,134bhp in full-assault over-boost mode. Crucially, AMG's engineers are gunning for an overall weight of around 1,200kg, which promotes the "power-to-weight" ratio. So we're talking about 1,000bhp-per-tonne. This, more than a 218mph top speed or 0-125mph in six seconds, is what makes Project One an event.

OK, it doesn't look as nuts as Aston Martin's Valkyrie, but the ambition is stratospheric. Mercedes-AMG F1 engine supremo Andy Cowell confirmed to *GQ* that Project One can idle happily at 1,000rpm, but revs to 11,000rpm (no road car has ever gone that high); it will start on the button every time; and that the engine can run to 50,000km before it'll need a major rebuild.

The chassis uses a carbon-fibre tub with the engine as a "stressed member" and the suspension is an adjustable multi-link setup, using competition-style pushrods and spring-and-damper units instead of anti-roll bars. This is all ultra high-end racing tech redeployed in a car designed to meander in Mayfair. Indeed, it can do the meandering without troubling the congestion charge: Project One is capable of 20 miles on epower alone. Electrification isn't just part of the marketing spiel here; it also protects the engine's internals from self-destruction at low speeds. Just like the F1 car, this is a triumph of integration as well as engineering and imagination. Oh, and thermal efficiency.

Naturally, the path ahead isn't wholly smooth. An F1 engine is kind of… noisy, an issue the drivers deal with via ear plugs. Mercedes CEO Dieter Zetsche tells *GQ* he has yet to drive a prototype and won't until the interior noise level is sorted. "It's currently running at about 125dB," he notes wryly.

"He said that?" AMG boss Tobias Moers counters. "It's loud, but not *that* loud…" Aural drama of this magnitude won't bother prospective Project One owners. Just 275 have been selected by Merc's top brass and they'll each be paying £2 million plus local taxes for the privilege. You can't put a price on authenticity or experience.

NEED TO KNOW

Specification Mercedes-AMG Project One

Engine 1,134bhp 1.6-litre V6 turbo

Torque 1,180lb ft

Performance 0-125 mph in six seconds; top speed, 218mph

Weight 1,996kg

Price £2 million

Contact mercedes-benz.com

This is high-end racing tech designed to meander in Mayfair

Jaguar: iPace eTrophy

True, a single-make race series is nothing new, but Jaguar's i-Pace eTrophy gives the format some timely electroshock therapy. The road-going version of Jaguar's keenly anticipated fully electric Tesla-beater doesn't land until mid-2018, but the company's black-ops SVO division has already turned it into a competition car. A gridful of these fantastic-looking things are scheduled to line up as the support series for the rapidly growing Formula E championship – which Jaguar also contests – for the 2018/19 season. We want a go… ››

jaguar.com

Renault: Symbioz

"The notion of the car as an isolated object is disappearing," Renault's vice president for design Laurens van den Acker says. "The Symbioz asks big questions about how our cars will interact with everything else."

Renault's latest concept takes French architect Le Corbusier's famous dictum that a house is a machine for living in and blends it with a connected, fully automated and electrified future. This isn't just a concept car: this is also a concept *house*. "We're exploring the future of mobility by focusing on a human-centred ecosystem," Renault Group's head of autonomous tech, Laurent Taupin, tells *GQ*. "We're expecting the car to be a genuine member of this ecosystem, to be fully integrated into it. Autonomous cars will bring a whole new set of rules into play. There will be recovered time, shared space and energy will be recycled."

House style: The Symbioz boasts all the mod cons of a bachelor pad, plus autonomous driving option

This philosophy puts more pressure on the car's interior and the Symbioz's cabin is as modernist as the house it interacts with – and uses many of the same materials. The seats rotate, the steering wheel disappears from view and the infotainment display – codeveloped with LG – raises the bar significantly in terms of visual appeal and ease of use. Taupin insists that Renault remains fully committed to the increasingly besieged concept of simply driving for the hell of it.

"Our prototype hauls ass, let me tell you," he says like he really means it. "There's the 500kW electric motor and the architecture that allows for a lower centre of gravity. If it gets boring out there, you don't have to drive. If you want to, you can. That's how we see the future playing out."

And now it comes with the ultimate optional extra: an entire house.
renault.com

Audi: RS4 Avant

It feels like five minutes to midnight for internal combustion, so Audi's new RS4 is a welcome reminder that mixing fuel and air and firing the results through all four wheels is still an explosive combination. Audi claims design inspiration from one of the demented late-Eighties 90 quattro IMSA racers and a 444bhp, 2.9-litre twin-turbo V6 promises enough performance to turn this into the ultimate real world, everyday supercar. Useful, in other words, especially in Avant guise.
audi.co.uk

Retro ride: The RS4 Avant's cabin is as masterfully designed as its Eighties-inspired body

Honda: Urban EV

As far as pop culture goes, we're fascinated by futurism, but that doesn't mean we'd actually want to go there. Honda's Urban EV could be the car Apple's been developing (the recently canned Project Titan), such is its fusion of clean surfaces, Jonathan Ive-y aesthetic ingenuity, and size. Its form language also invokes just enough of 1972's original cuddly Civic, the car that made Honda in the US and beyond. Honda CEO Takahiro Hachigo has approved it for production from 2019, though its wood-framed floating dashboard, wraparound OLED screens and outsized wheels are all unlikely to transition to reality. If the rest makes it intact, we're on board. GQ
honda.co.uk

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GQ TRAVEL

EDITED BY **BILL PRINCE**

THIS MONTH: THERE'S MORE TO THE SWISS CAPITAL THAN WATCHES AND BANKING

BOOK NOW
From 17-25 November, *GQ* award winner **Nobu Matsuhisa** is taking his world-renowned Japanese-Peruvian cuisine to Zurich's premier hotel, the Baur Au Lac. *agauche.ch*

Bank on it: Germany's 25hours design hotel group opened its latest Swiss outpost on Zurich's Langstrasse

Off the clock in Zurich

Having shaken its reputation for stiff formality, the city now sits at the centre of European art and culture. From where to stay to what to do, we can't stay neutral about Switzerland's new must-visit

Langstrasse is to Zurich what Soho is to London. The long street – plus the area around it, which is also known as Langstrasse – may once have been Zurich's red-light district, but these days there's not a sex worker or drug dealer in sight. Instead, you'll find glossy glass skyscrapers, an all-new Google outpost, plenty of hipster hangouts and the most recent and transformative trendsetting addition to the area, the 25hours Hotel Zurich Langstrasse. The German designer hotel chain, perhaps best known for the 25hours Hotel Bikini Berlin, opened on Langstrasse in April and has since become a hub for the city's cool crowd. But for visitors keen to embrace the area's urban charm and make the most of the nightclubs and bars within walking distance, 25hours Langstrasse is the most happening place to book. Settle in among the it crowd for a sundowner and you'll soon be swept up in this Swiss city's new groove.
150 Langstrasse, 8004. +41 44 576 50 00. 25hours-hotels.com

Grand central: The sumptuous interior of Baur Au Lac's lobby

72 hours in Zurich

Where to stay

Baur Au Lac

Looking for tradition and grandeur in a lakeside setting you'll never want to leave? Then opt for the city's heritage hotel, an oasis of eerily sophisticated calm (the family-owned hotel feels more like a residence, albeit one that has welcomed bold names, blue bloods and world leaders since it opened in 1844) that sits in its own gardens at the tip of Bahnhofstrasse. This is a place to see and be seen, rather than hide away in one of its 120 generously appointed rooms. Alternatively, use its sky-high gym, with views over Lake Zurich, or take in the gourmandising opportunities, not least Rive Gauche, which is one of the best things about Baur Du Lac, if not the whole city. And make sure you allow the Baur's concierges to book you VIP transit through Zurich airport (including access to a private lounge while your documents are checked) – a splurge worthy of your stay.
1 Talstrasse, 8001. +41 44 220 50 60. bauraulac.ch

Halle mark (above, from top): Kronenhalle's grand 'Mitteleuropa' surrounds and the ultra-modern Saltz; (right) Old Crow stocks more than 1,000 whiskies

Where to eat

Kronenhalle

For an initiation in traditional Zuricher fare, as well as the chance to dine among the owners' collection of 19th- and 20th-century art, the Kronenhalle is the place to eat the city's namesake sliced sautéed veal. Make sure you reserve a table in the brasserie, and in the unlikely event that your table is running ten minutes slow, don't miss the opportunity to join the locals in its exquisite wood-lined bar. (Just don't try and lift the Giacometti-designed table lamps.)
4 Rämistrasse, 8001. +41 44 262 99 00. kronenhalle.ch

Saltz

Set inside the fairy-tale Dolder Grand hotel, Saltz is one of the best restaurants in the city. The recently renovated interiors – designed by Swiss artist Rolf Sachs – are undoubtedly eye-catching, but it's the views of the lake from the terrace that will really take your breath away. Not to be outdone, the food is outstanding, unfussy yet of the highest quality. Ordering the Chateaubriand should be non-negotiable for any self-respecting carnivore, but you'll have to persuade your dining partner to share it with you.
65 Kurhausstrasse, 8032. +41 44 456 60 00. thedoldergrand.com

British Airways flies from London Heathrow to Zurich from £39. ***ba.com***

What to do

Bahnhofstrasse is where you'll find all the expected luxury fashion and watch brands, but if you're after something a little more unusual then check out the Old Town, where impressive independent shops and galleries line the narrow pedestrianised streets… Explore the trendy District 5 around Langstrasse and stroll along Im Viadukt, where more than 30 cool, cutting-edge shops are nestled under old railway arches, before arriving at Frau Gerolds Garten (*23/23a Geroldstrasse, 8005. +41 78 971 67 64. fraugerold.ch*). This food, drink and shopping in shipping containers concept started as a restaurant, but has since evolved into a cluster of "pop-up but permanent" boutiques, artists' studios and bars.

Cobbles together: Stop for the shops in Zurich's Old Town

Where to drink

Old Crow

This small, independently owned bar tucked down a small side street in the Old Town has one of the most impressive collections of rare spirits *GQ* has ever seen, with more than 1,000 different types of whisky alone and one of the largest collections of Japanese whiskies outside Japan. Pull up a stool at the bar and ask Jvan, one of the three owners, to talk you through some of its most treasured bottles.
4 Schwanengasse, 8001. +41 43 233 53 35. oldcrow.ch

Dante

Just a stone's throw away from Langstrasse – and a favourite among Zurich's young, well-heeled locals – Dante is a proper, late-night bolt hole for those who feel either too old, too tired or just too damn cool to queue up outside one of the city's various nightclubs. The bar is split over two floors, but we suggest sitting as close to the door as possible to take advantage of the evening's cool air, as it does get rather warm inside. **Kathleen Johnston GQ**
22 Zwinglistrasse, 8004. +41 43 317 19 17. dante-zurich.ch

Photographs **Alamy; The Dolder Grand**

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The luxury of time

Erik Paulussi, Digital Editor of *GQ Brazil* and Mike Christensen, Managing Editor of *GQ Australia*, explain how to make meaningful memories in São Paulo and Sydney... in just one extra hour **Advertisement Feature in association with *The Platinum Card® from American Express®***

Erik Paulussi
Digital Editor
GQ Brazil

Imagine having just one extra hour in São Paulo in which to enrich your memories of the city; memories that will go beyond the well-thumbed guide books and top pick lists. With such a narrow time window, however, you need to be hyper-efficient and perhaps get yourself an inside man. For São Paulo, this man is Erik Paulussi, Digital Editor of *GQ Brazil*: "My favourite thing is that the city never sleeps. Sounds a little clichéd, but it's true," he says about a city that has been his home since 2013. "There's culture in every corner: on the walls full of graffiti, with the jazz bands playing on our biggest avenue on Sundays. It's a busy city, with lots of people coming and going through every direction. It's amazing".

SÃO PAULO

Frank – Maksoud Plaza

Grabbing a drink at Frank is essential. It's a bar on the lobby of Maksoud Plaza, one of our most famous hotels. The head bartender, Spencer Amereno, is one of the best mixologists in Brazil. Try one of his creations on the balcony and he'll be happy to explain to you the drink's inspiration and heritage.

Paulista Avenue

Since 2015, our biggest avenue is closed on Sundays for vehicles. People go there to run, ride a bike, eat at food trucks. The best parts for me are the bands that play music from different styles on every block. It's really unique and really fun.

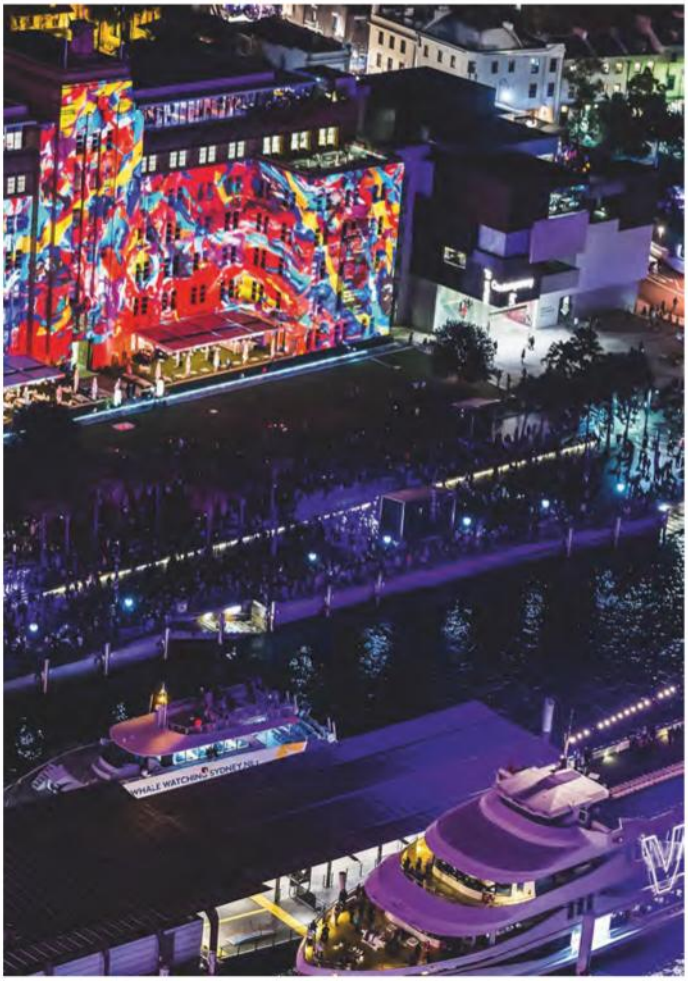
Mocotó

Mocotó is one of the best restaurants in town. It's modern cuisine with traditional northeast ingredients. This results in unbelievable dishes. The *feijoada* stew there attracts a lot of influential people, like our former president Fernando Henrique Cardoso.

Ibirapuera park

To sweat out all that fun try jogging at Ibirapuera park. It's our largest green area in São Paulo and the best place for daily exercises. The Oca, a giant structure on one side of the park, always has a lot of art exhibitions, so you can rest after all that exercise while being inspired.

Mocotó by theworlds50best



Vivid Festival

You have to prepare yourself for the large crowds, but the way some of the city's most iconic buildings and landmarks are lit up for this special festival is amazing. It's unique to Sydney.

SYDNEY

Michael Christensen
Managing Editor
GQ Australia

Mike Christensen, Managing Editor of *GQ Australia*, already knows how he would spend an extra, golden hour in the city he's called home for five years. "I would watch the sun rise. Or watch it set. With family. It's just breathtaking. The colours in the sky are like nothing I've ever seen before. Taking in Sydney's natural beauty is something I know people take for granted occasionally, so I'd also try to find a new spot, something different: be it within the nearby national parks, a different way of looking at Sydney Harbour Bridge or the Opera House. There's also less well-known spots such as Milk Beach or Cockatoo Island that are perfect for a city break without being too far from the city centre."

Sculptures by the Sea

Instagram never does these pieces of art justice. Every year over 100 sculptures by artists from around the world take over the Bondi to Bronte walk, between Tamarama and Bondi Beach. Art meeting nature's beauty is a winning combination.

Sydney Swans at SGC

A sports-mad city in a sports-mad nation going mad for its favourite sport – Australian rules football – in one of the most iconic venues in the world. You don't have to understand it to be captivated. Prepare for lots of noise.

Northern Beaches

Being so close to such beautiful beaches is one of the biggest advantages to living in Sydney. Freshwater, Curl Curl, Long Reef, Narrabeen, Warriewood, Bungan, North Avalon, Whale Beach, The Wedge, all the way up to Palm Beach – the options are endless. Surf's up!

The Australian pub

The Rocks are cobbled streets that sprawl out to the western side of Circular Quay, beneath the long steel arch of the Sydney Harbour Bridge. Pubs and shops abound yet it's in the Australian pub that you can find some of the most unique games and some of the best beer in town.

Reward Yourself

If these tips of what to do in Sydney and São Paulo have got you thinking about where to visit next, The Platinum Card from American Express can help you get more out of your trip. The extensive portfolio of travel and lifestyle benefits include access to over 1,000 airport lounges in 120 countries and complimentary breakfast for two people, a guaranteed late checkout and a room upgrade when applicable at selected FINE HOTELS & RESORTS properties. Annual fee £450*. For more information and to apply for The Platinum Card, search "Amex Platinum".
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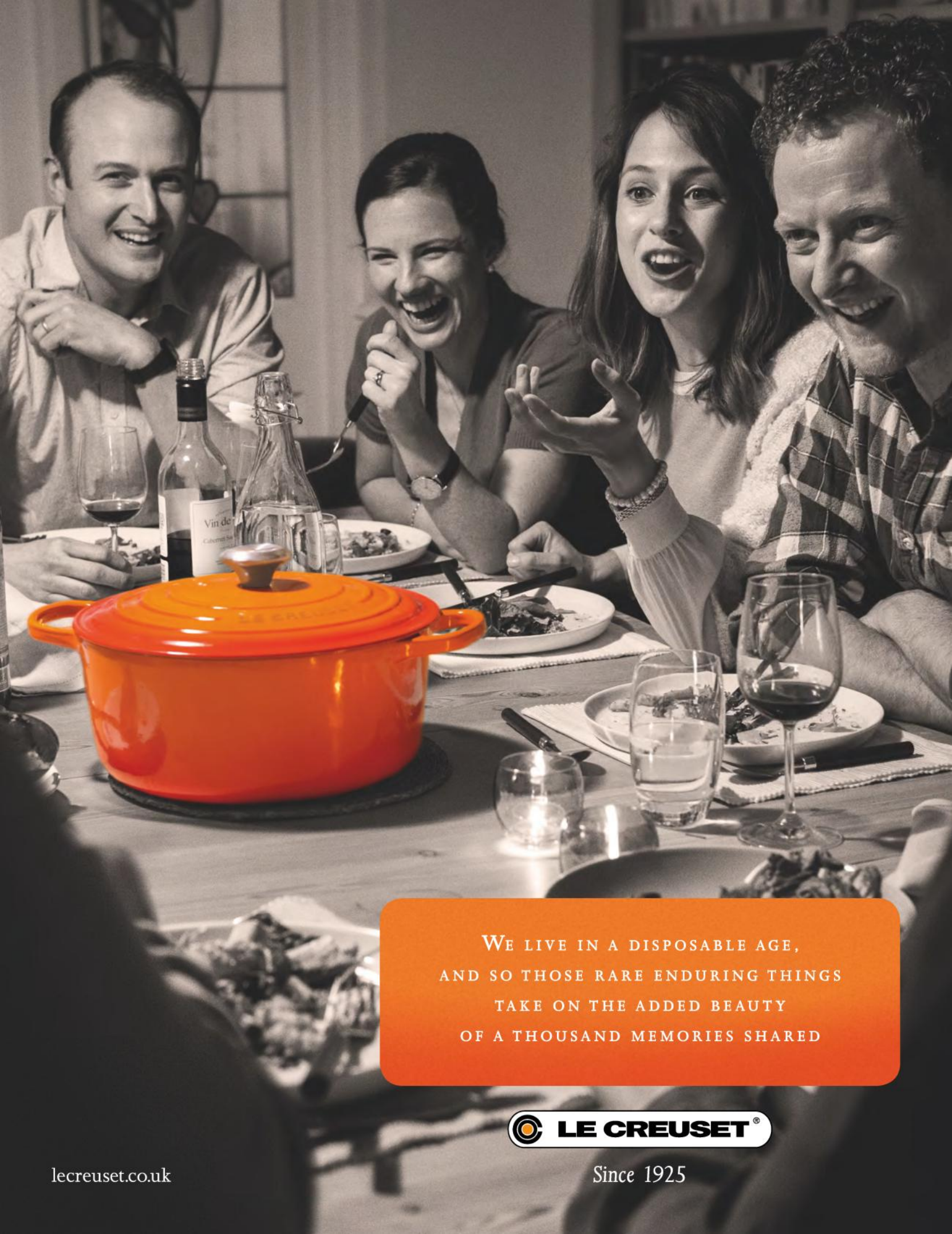
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GQ Taste

EDITED BY **BILL PRINCE & PAUL HENDERSON**

Club classics: Lamb chops with heritage carrots at Annabel's

Photograph **Jonathan Kennedy**

The Chef

Moving on up

At the helm of Mayfair's true-blue bastion of wildly elegant nightlife, Julien Jouhannaud proves that though its menu and address have changed, Annabel's never will

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ARMANDO TESTA

THE ITALIAN COFFEE SHOP AT HOME.

LAVAZZA
A MODO MIO

The Chef

Julien Jouhannaud

After more than 50 years at 44 Berkeley Square, Annabel's – London's only legitimate "global" nightclub brand – has moved. Well, shifted down the road, slightly. Following a £55 million makeover by owner Richard Caring, it can now be found at number 46, a Grade I listed townhouse. While the new venue preserves Annabel's DNA, there is now a greater emphasis on dining.

Alongside its nightclub, bars, garden and spa, Annabel's hosts four restaurants supervised by executive chef Julien Jouhannaud, previously of Le Bilboquet in New York. The ground floor features a British brasserie focusing on sharing plates, pasta and meat; the basement club restaurant dishes up international fare such as lobster in coconut curry; while the first-floor lounge serves Asian-style finger food. But Jouhannaud is most excited about the third-floor Mexican cuisine.

"Mexican food is a big trend. We'll have the freedom to get a little crazy." Annabel's, crazy? Never... **Eleanor Halls**

● **Annabel's, 46 Berkeley Square, London W1. 020 7629 2350. annabels.co.uk**

Photographs **Nic Crilly-Hargrave; Jonathan Kennedy; Bianca Tuckwell**

The Bottle

Chapel Down Kit's Coty Coeur de Cuvée 2013

Putting the grape into Grape Britain

The sparkling-wine rulebook now has a whole new chapter: Kent's Chapel Down winery has just released the very first English Coeur de Cuvée. Meaning "the heart of the first pressing", this very British bottle features only the finest-quality juice extracted exclusively from Chardonnay grapes from the Kit's Coty estate, producing an elegantly effervescent drop rich in oak and ripe green apple flavours. The 2013 Coeur de Cuvée is the highlight of Chapel Down's new collection of three single-vineyard wines (there's also a Blanc de Blancs and a Chardonnay) and should take pride of place in your cellar, too: not least because only 1,600 bottles have been made, each individually numbered.

The Kit's Coty collection has been launched in tandem with Chapel Down's new Wine Sanctuary tasting room – and cult jeweller Stephen Webster, another notable Kent export, was tasked with designing its bar. Taking inspiration from the region's landscape, he's encased shards of flint inside a chalk-resin facade and crowned it with a copper top: perfect for propping you up while you sample the latest world-class work of England's leading winery. Jennifer Bradly

● **Kit's Coty Coeur de Cuvée 2013, £100 a bottle. At Chapel Down, Small Hythe, Tenterden, Kent TN30 7NG. chapeldown.com**

The Roundup

Wake up with these in-house roasters

Nude Espresso

25 & 26 Hanbury Street, London E1

nudeespresso.com

The setup: The state-of-the-art coffee roastery at Kiwi-owned Nude opened in 2014, with a super-eco-friendly Loring Smart Roast machine to brown its seasonally rotated beans. While the coffee roasted at number 25 can be enjoyed on site, its flagship café is just across the street.

Eat this: Smashed avocado on toast with herb feta and dukkah (an Egyptian blend of nuts, herbs and spices) is the bestseller (*£6.50; add a poached egg for £1.50*).

Drink this: As it's fresh from the roastery, it has to be the classic: a flat white (*£3*).

Spike + Earl

31 Peckham Road, London SE5

spikeandearl.com

The setup: The former town hall in Peckham is now the home to not-for-profit roastery Old Spike and café-and-cocktail bar Earl. Roasting coffee since October, the social enterprise provides routes out of homelessness through training and jobs.

Eat this: Try a Dutch Crunch burger, such as buttermilk chicken with jerk caramel, spring onions and pickled jalapeño in a crunchy tiger-bread bun (*£7.50*).

Drink this: A range of filter coffees (*£2.50*) has arrived, including the chocolatey Pacamara from El Salvador.

Ozone

11 Leonard Street, London EC2

ozonecoffee.co.uk

The setup: It started in the Nineties as a tiny roastery in a New Zealand surf town. Now Ozone serves freshly roasted single origin coffee and blends from around the world to the Silicon Roundabout horde.

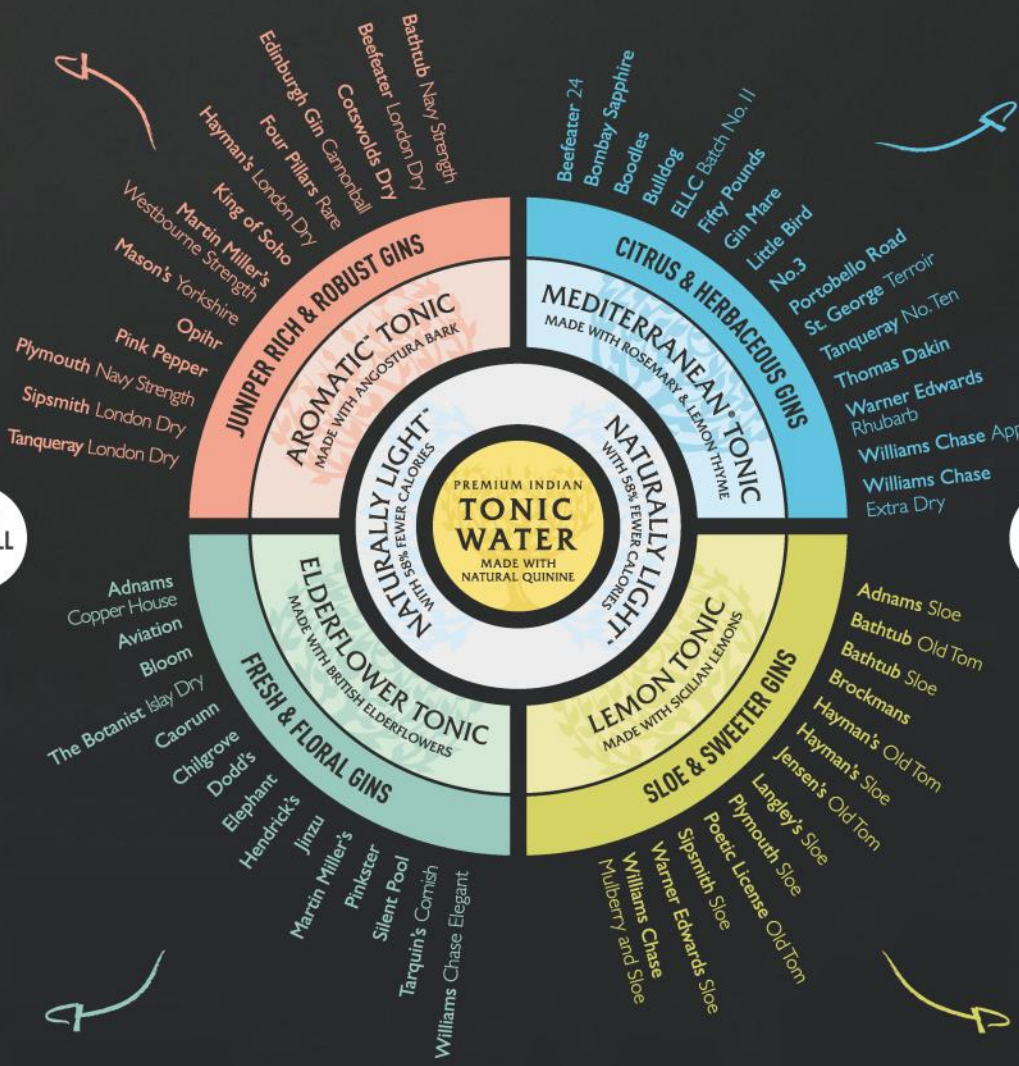
Eat this: Kedgeree (served until 4pm Mon-Fri; 4.30pm Sat-Sun) is a cracking coffee accompaniment: smoked haddock with a poached egg, fried shallots, labneh yoghurt and chimichurri (*£11.50*).

Drink this: Seasonal, fresh-crop Brothers Blend is best appreciated in pure espresso form (*£2.40*). **JB**

THE ULTIMATE GIN & TONIC PAIRING GUIDE

PAIRS WITH ALL GINS

PAIRS WITH ALL GINS



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The Book

Claridge's: The Cookbook

More a blueprint for living than a recipe set

Where do you start with Claridge's? For more than 200 years, it has stood as the most famous and elegant hotel in London. An art-deco jewel in Mayfair, it possesses its own microclimate so that whatever stress-inducing storms are raging outside, once you have been ushered through Claridge's revolving doors you will find yourself in an oasis of calm and cool.

Claridge's is an atmosphere that simply cannot be reproduced or replicated, and up until last month, neither could the recipes. But *Claridge's: The Cookbook* brings executive chef Martyn Nail's morning-'til-midnight (and beyond) menu to life in all its extraordinary glory. You want Claridge's croissants? Plan in advance: it will take you three days to make them properly. Fancy afternoon tea, Claridge's style? There are five rules you must stick to. Want to know Claridge's secret to making the most expensive Martini in the world? Of course you do. And if you are planning to host a dinner party for 100 or so of your closest friends and relatives, Claridge's will teach you how.

In some ways, this book is a little like a magician revealing some of his most closely guarded secrets. But remember this: you might learn how to perform these tasty and tantalising tricks, but you will never be able to conjure up the real magic of Claridge's... **PH**

● *Claridge's: The Cookbook* by Martyn Nail & Meredith Erickson (*Mitchell Beazley, £30*) is out now.

Photograph **John Carey**

The Bar

Nine Lives

The cat's out of the bag

Tucked beside London Bridge's arches, you'd be forgiven for walking past Nine Lives, save for the tally-of-nine sign and the gentleman sporting a face tattoo and a double-breasted jacket by the door. But don't let that throw you off.

Follow the host and downstairs you'll find an inviting, dimly lit drinking den decked out with fur throws, eye-catching art and masses of marble. Think Scandinavia meets Japan by way of Borough; it feels like an enviable bachelor pad. From bamboo straws to the use of citrus acid in cocktails (see the Stingray: port, raspberry liqueur, mint) instead of limes – which, according to the bartender, have an awful carbon footprint – this subterranean spot is striving to do good by becoming a totally "zero waste" bar.

That's not to say the good people at Nine Lives are annoyingly righteous. If you want a daiquiri made with the real deal, the bartenders will comply (they've got some emergency limes out the back), but the focus is sustainability. Herbs are grown in an urban garden and almost everything is recycled. Sit back to the DJ's on-point soundtrack, order a Moby Dick (whisky, coconut, salted caramel) and revel in the smug feeling of finding somewhere that's achingly cool and admirably earnest. Kathleen Johnston

● Nine Lives, Basement, 8 Holyrood Street, London SE1. 020 7407 8226. ninelivesbar.com

Takashi Kobayashi has spent 22 years creating 120 incredible treehouses

Reach for the sky

One of the stars of San Miguel's 2017 Rich List, showcasing extraordinary individuals who prize experience over materialism, Takashi Kobayashi is a treehouse master

Soraputi, one of Takashi Kobayashi's most fantastical, eye-catching treehouses, is a wonder. It looks like something from a dream, or a particularly twisted fairy tale – seemingly alive, it's a wonky, spindly thing, its shingled roof resembling a witch's hat, with a staircase that seems to have sprouted from the tree itself. Yet aesthetic aside, Kobayashi's just wants us to reconnect with the great outdoors. "Our aim," he says, "through art and free expression, is to break down the feeling of separation that exists between humans and nature."

The San Miguel Rich List, an illustrious collection of people pushing the boundaries of adventure and invention, introduces those who strive for more than material wealth, and Kobayashi is a joyful reflection of such values. A self-taught architect and builder, he and his team have constructed more than 120 treehouses over 22 years, their creations seamlessly integrating design into the environment.

Kobayashi is typical of San Miguel's Rich List, an illustrious collection of people pushing the boundaries of adventure and invention

Recent highlights include Kusukusu, an entire resort within a 300-year-old tree, and the Tree Dragon treehouse in Sendai, built in the wake of the 2011 tsunami and which includes a classroom, and a fireplace in the hollowed out bedrock. "Our job is to excite people and re-ignite their interest in nature," says Kobayashi.

San Miguel's rich history of exploration has led the brand to discover people around the world who share its thirst for discovery, adventure and creativity.

Kobayashi is in good company on San Miguel's Rich List. With over 125 years of heritage from their global exploration and adventure, San Miguel has always believed that experiences are the true riches, and Kobayashi, a pioneering innovator, personifies this. The sky's the limit.

For more information on The San Miguel Rich List, visit sanmiguel.co.uk/richlist

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drinkaware.co.uk for the facts

The Recipe

Dal moradabadi

from Indian Accent (serves 2)

After opening to critical acclaim in New York and New Delhi, Rohit Khattar's Indian Accent comes to London this month. Award-winning chef Manish Mehrotra will offer Indian cuisine using global ingredients and cooking techniques, such as in this dal moradabadi...

Ingredients

6 tbsp split moong dal

1 tsp turmeric powder

2 tbsp ghee

1 tbsp cumin seeds

1 tsp asafoetida

2 tsp ginger, chopped

1 tsp green chillies, chopped

2 tbsp salted butter

2 tsp coriander leaves, chopped

4-6 cloves

1 tsp black salt

600ml water

Salt, to taste

To serve:

4 tsp tamarind chutney

2 tsp green chutney

4 tsp onions, chopped

4 tsp tomatoes, chopped

1 tsp lime juice

2 tbsp fried moong dal (as garnish)

1 tsp bhuknu masala (or regular chaat masala)

A sprinkle of Bombay mix

Method

Clean and thoroughly wash the dal. Soak for at least 1 hour. Boil the soaked dal with turmeric powder in a heavy-bottomed pan until it is a paste-like consistency. Stir continuously as the dal is boiling to avoid it sticking to the bottom of the pan.

Heat the ghee in a heavy-bottomed pan. Crackle some cumin seeds. Add asafoetida (also known as heeng, it is a uniquely Indian spice). Add chopped ginger and green chillies. Sauté briefly and add the mixture to the dal. Cover the pan so that the tempering mixture infuses the dal. Add butter and chopped coriander.

Pour the hot dal into a serving bowl. Drizzle some tamarind and green chutney over it. Sprinkle chopped onions and tomatoes on top.

Add a dash of lime juice and garnish with Bombay mix. Finish with a dusting of bhuknu masala or regular chaat masala.

Chasing Waves

Home? Strictly speaking, we are talking holiday home. In this instance, a neat and modern two-bedroom apartment in Newquay, Cornwall.

What's so good about it? Principally, the view. Overlooking Fistral Beach and the Pentire headland, this newly developed block brings city living to the coast. The accommodation is spot on, too: think open-plan living, glass-fronted doors and a balcony.

But it's in Newquay... Yes, but don't let that put you off. Chasing Waves is far enough out of town to avoid the "kiss me quick" crowds, the lager lovers and the surf schools.

So we like Newquay now? Not exactly, but it is the perfect spot to enjoy the best of north Cornwall. Crantock Beach, Holywell Bay and Watergate Bay are all nearby, and there are artisanal cafés and cool restaurants up and down the coast.

● **From £460 for three nights. Chasing Waves, 20 Pentire Avenue, Newquay, Cornwall TR7 1PB. cornishgems.com**

The Hotel

Home vs Hotel

With breathtaking views as standard, two ways to stay on the Cornish coast will leave you spoilt for choice

St Moritz Hotel

Hotel? It is, but St Moritz also offers self-catering apartments, sea-view rooms and the recently added garden suites, all looking out to the Atlantic Ocean and the Camel Estuary.

What's so good about it? You get the best of both worlds. If you want to cook for yourself, you can. If you want to make it more of a hotel stay, there's a restaurant and a bar.

Where the hell is Trebetherick? It's a quiet village close to Daymer Bay. Still lost? OK, it's five minutes from Rock (there's a free shuttle Land Rover to get you there) and a few miles from Padstow, the best fishing villages Cornwall has to offer.

And if I don't want to leave? You don't have to. There are pools (one indoor, one outdoor), a gym, a tennis court and also a Cowshed spa to relieve you of all that stress of trying to work out where Trebetherick is. **PH**

● **From £120 per night. St Moritz Hotel, Trebetherick, Wadebridge, Cornwall PL27 6SD. 01208 862242. stmoritzhotel.co.uk**

Small Bites

GQ

Where we have been eating this month...

Oblix Lounge

The informal half of Rainer Becker's Oblix gets the best views and is a 32-floor stairway to charcoal-grill heaven (but you can take the elevator).

Standout dish
Lamb chops, harissa and yoghurt.

The Shard, 31 St Thomas Street, London SE1. 020 7268 6700. oblixrestaurant.com

Trullo

Seven years in, this high-class trat is still at the sweet spot of contemporary Italian cooking.

Standout dish
Line-caught cod with hispi cabbage and bottarga.

300-302 St Paul's Road, London N1. 020 7226 2733. trullorestaurant.co.uk

Lao Café

London's first Laos restaurant offers authentic south-east Asian cuisine for the more adventurous foodie.

Standout dish
Jee Kor Moo (chargrilled pork neck), best with sticky rice.

60 Chandos Place, London WC2. 020 3740 4748. laocafe.co.uk

The Club

The Cuckoo Club

GQ stirs up the nest

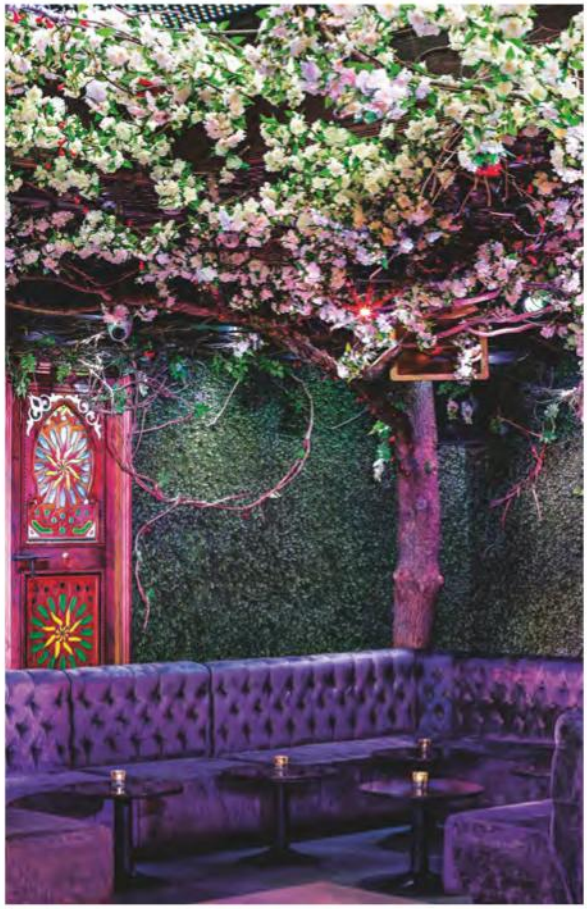
A West London nightclub with manners on the door? Come off it, you say. Not kidding, we say. Because at Mayfair's refurbished The Cuckoo Club, the staff are all smiles with zero grief.

Why so joyous, then? Because unlike many luxe London hotspots, their club doesn't actually suck. With no dress code and easy entry, the 400-capacity Cuckoo attracts London's most unaffected elite over two wonderland-themed floors heaving with fake foliage, vines, mirrors and chandeliers. It's gloriously kitsch.

Isn't it a members' club? It is, but it's open to nonmembers who buy a table, which seats ten on purple velvet banquettes. Station yourself upstairs for chart toppers and trap or downstairs for deep house and techno, previously provided by DJs Seth Troxler, Jamie Jones and Guy Gerber.

Bang for your buck? If you've got deep pockets, The Cuckoo Club will make you feel like a VIP. Watch no less than eight staff – each bearing bottles of glow-in-the-dark Dom Pérignon, sparklers and confetti – part the crowd like Moses in the Red Sea, before making a great show at your table.

But I don't like champagne... Strange creature! Make your order a spicy El Fuego cocktail, made with Patrón Silver, Aperol, lime juice, vanilla syrup, guava and lashings of chilli (*£17*). **EH**



● **The Cuckoo Club, Swallow Street, London W1. 020 7287 4300. thecuckooclub.com**

The Restaurant

The Harcourt

A gastropub turned Scandi-fused dining room in Marylebone serves up the perfect setting

There is a corner of Marylebone that is slowly turning into a gastronomic oasis. This quiet little area might only be just a few hundred yards away from the Marylebone Road, but it is so still you may as well be in the middle of the countryside. And it has some terrific places to eat. First, there is Briciole, an Italian specialising in small plates. Then there is Dinings, which has to be the smallest Japanese in the city (and certainly one of the best). And, for the last 18 months or so, there's been The Harcourt, what you might have once called a gastropub, but in reality is a pub that's reinvented itself as a restaurant – a very good one at that.

The food has a quasi-Scandinavian theme – Nordic reindeer carpaccio, heritage beetroots, Baltic rye sprats – and the decor is smart and traditional. The truly great thing about The Harcourt, though, is its private dining spaces, with four individual rooms for experiential meals: The White Room (long, grand), The Black Room (small, dark), The Whiskey Room (wood panelled and intimate) and The Garden & Summer Room (Californian vibes).

GQ has only recently discovered The Harcourt, but we are going to be using it a lot. Privately, publicly and with great anticipation. This is simply one of the best places to eat in the West End. **Dylan Jones GQ**

● **32 Harcourt Street, London W1. 020 3771 8660. theharcourt.com**

Spirits of the season

Steeped in history but now with a sumptuous new store, Berry Bros. & Rudd is the perfect place to find a world of wines and spirits this Christmas

Berry Bros. & Rudd's new store at London's 63 Pall Mall seems to straddle time. A warm and welcoming cornucopia, it pays tribute to the company's rich heritage – which takes in over 300 years of history – while offering a thoroughly contemporary experience to suit myriad needs.

The company's original premises, the delightful Georgian shop at No3 St James's Street, stands today as the perfect consulting environment, offering bespoke services, while around the corner at Pall Mall, the new emporium showcases Berry Bros. & Rudd's expansive roster. The company's wine range is a treasure trove – over 4,000 wines from more than 20 countries, taking in regions from Burgundy and Bordeaux, through to Cyprus and China – while the dedicated Fine Wine Reserve, made in natural oak and polished plaster, contains many of the world's rarest specimens.

Offering the chance to taste an eclectic range of wines, Berry Bros. & Rudd's three enomatic machines preserve each bottle, so the wine is fantastically fresh every time. The machines provide a rotating selection of 24 wines at the push of a button, with 25ml samples starting from £1.

Whether you're looking for a £10 or £10,000 bottle of wine, Britain's oldest family-run wine and spirit merchant offers formidable expertise, counting six Masters of Wine, and the shop's team will be delighted to help you with the perfect purchase,

Whether you're looking for a £10 or £10,000 bottle of wine, Britain's oldest family-run wine and spirit merchant offers formidable expertise

Berry Bros. & Rudd's new Pall Mall store

from a magnum for the Christmas lunch table to a present for friends. Be it a bottle of vintage Grand Marque champagne for Christmas morning, a humble red for Boxing Day, a rare whisky for the father-in-law or those New Year's Eve supplies, the staff will find the precise match, tailored for each individual requirement.

As a festive one-stop for the discerning wine and spirit buyer this Christmas, there's no better destination than Berry Bros. & Rudd.

Winner is served: Oysters and Champagne at Quo Vadis, whose owners won Best Restaurateurs last year

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FOOD & DRINK AWARDS 2018

Booth review: Last year's Best Breakthrough, Anglo; (above) Rainer Becker with a previous winner of Best Restaurateur Jason Atherton

Magnum opus: Mark Hix presents Tom Kerridge with the award for Best Pub; (below) tortellini at Clipstone

Voting has begun for the **2018 *GQ* Food & Drink Awards**. Our annual celebration of the best of the UK's hospitality industry, presented by **Veuve Clicquot**, is now in its fourth year and we want you to help us choose the winners. From new names to hotspots worth the hype, check the categories and get online to nominate your favourite restaurants, bars, pubs and hotels **right now...**

Prize catch: Roast cod with cauliflower purée at Elystan Street; (left) Quo Vadis' ground-floor restaurant

BEST
CHEF
We are looking for gastronomic credibility, creativity, passion and precision. Our Best Chef must also have a remarkable palate, an exceptional gift for seasoning and sauces, and an unrivalled appreciation of ingredients.

BEST
RESTAURANT
The winning restaurant can be anything, from fine dining and funky neighbourhood bistros to burger bars and seafood shacks. If the food is great, the ambience special and the staff outstanding, they will be in with a chance.

BEST
SOMMELIER
We don't need our sommelier to be full-bodied, refined or complex. What we want is expertise, knowledge and charm, plus the talent to be able to put together a jaw-dropping wine cellar and guide us through it.

BEST
INTERIOR
Bold, striking and creative, a beautifully designed interior is as vital to a restaurant or bar as the food and drink. Our winner will also deliver atmosphere, originality and be a space you won't want to leave.

BEST
FRONT OF HOUSE
With the right front of house, any culinary disaster or complaint can be dealt with expertly, efficiently and with the kind of charm that will win you over every time. In other words, we are after the king or queen of customer service.

BELVEDERE BEST BAR
Great drinks are essential. Top décor is a must. Bar staff must be attentive, skilled and charismatic. And our Best Bar should win us over however long we stay.

BEST
PUB
If we have learned anything from the *GQ* Food & Drink Awards, it is that the death of the Great British pub has been greatly exaggerated. When done right, a pub can capture the very best of the restaurant and bar worlds combined. Where's yours?

BEST
HOTEL
Nothing defines hospitality like the best hotels. This category looks beyond budget and location for rooms that offer style, elegance, ambience and restful bliss. And we'll probably want to stay for another night.

BEST
RESTAURATEUR
Creating one restaurant worthy of a *GQ* award would be some feat. To come up with a whole host is a talent that several aspire to but few attain. And of that small group, we are looking for just one deserving winner.

Well done (from top): Elystan Street's Phil Howard won Best Chef last year; Nobu Matsuhisa, who won 2017's Lifetime Achievement award; Raymond Blanc and Giorgio Locatelli at the 2016 GQ Food & Drink Awards; (below) puka picante at Casita Andina in London's Soho

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OVERALL EXPERIENCE
This is the magical "all-in-one" package. We want that extra-special venue that delivers an unforgettable night out every single time you go there.

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BREAKTHROUGH
This award is dedicated to the freshest UK talent on the scene. Our winner could be an influential blogger, a street-food pioneer, an artisanal craft brewer, or even a culinary inventor. We're looking for those shaping the next generation of gastronomy.

THE
VEUVE CLICQUOT INNOVATOR
The Innovator Of The Year is an award that goes to a major player in the food and drink industry who consistently brings new and exciting things to the table. They will be brave, bold and an original thinker. They will also be a winner.

LIFETIME ACHIEVEMENT
Our annual Lifetime Achievement winner is the big one, the challenging one. Awarded to a creative genius who has made food and drink their life's work, previous winners include Chris Corbin and Jeremy King, Giorgio Locatelli and Nobu Matsuhisa. This year's winner will have big shoes to fill.

MAKE YOUR VOTE COUNT...

To find out how to nominate, visit **gq.uk/gqfd2018**

Closing date is 17 November. For full terms and conditions, visit gq.co.uk

Photographs Lisa Barber; Greg Funnell; James Mason; Adrian Lawrence; Jeremy Rata; thisisjab.com

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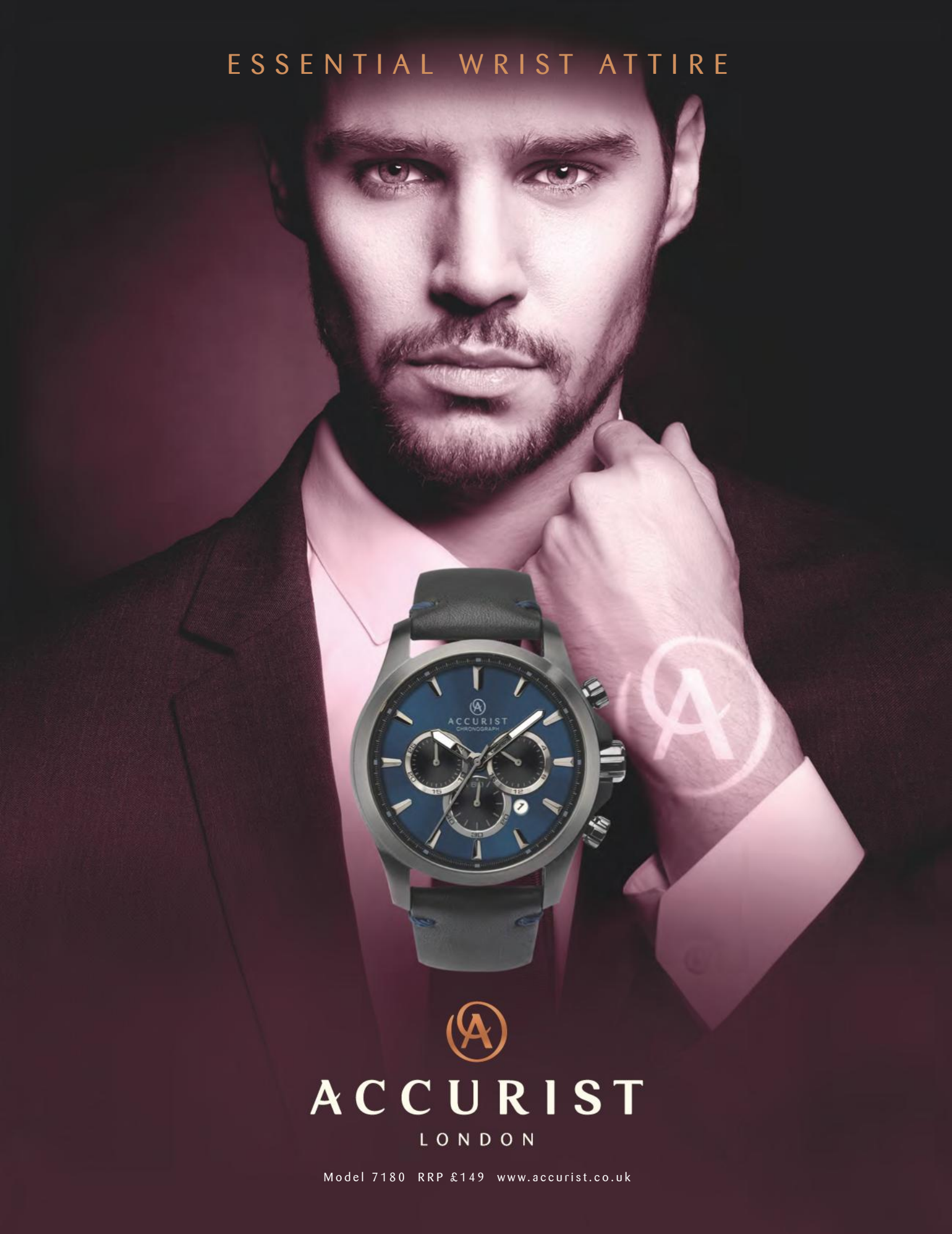
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GQ Bachelor Pad

Interior designer Anna Grace-Davidson combines art and collectibles in a corner study with retro credentials

1 Bookcase, £5,200. Books, £45 each. All by **Baxter**. At Anna Casa Interiors. annacasainteriors.com

2 Art by **Sam Orlando Miller**. At Gallery Fumi. galleryfumi.com

3 Lamp by **Contardi**, £8,360. At Holly Hunt. hollyhunt.com

4 Love machine, £1,295. At **Andrew Martin**. andrewmartin.co.uk

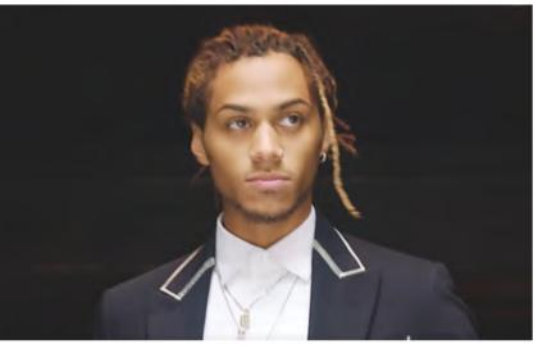
5 Desk by **Baxter**, £8,520. At Anna Casa Interiors. annacasainteriors.com

6 Side table, £10,200. At **Holly Hunt**. hollyhunt.com

7 Rug by **Tai Ping**, £10,250. houseoftaiping.com

8 Vintage trunk by **Louis Vuitton**, £1,995. At Andrew Martin. andrewmartin.co.uk

9 Chair by **Baxter**, £3,200. At Anna Casa Interiors. annacasainteriors.com GQ



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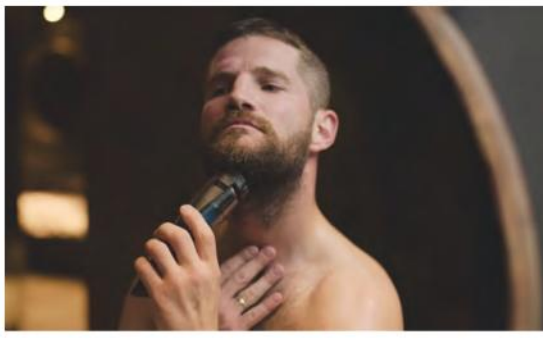

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Time saviour

In 1983, Swatch rescued Switzerland's watch industry from the brink of extinction with a brilliantly simple solution. Today, its Sistem 51 line looks every bit as heroic

It's hard to imagine now, but in the early Eighties the future of the Swiss watch industry hung by a thread. Since the 18th century, the great Swiss brands had been making timepieces in the same way, with little reason to change until cheap quartz watches from the Far East threatened to sweep all of them into the dustbin of history.

In 1983, however, Switzerland's salvation was management consultant Nicolas Hayek. His idea – like all great ideas – was a simple one: the Swatch. Cheerful, fashionable and cheap to produce, it wasn't meant as an investment timepiece, it was a fun accessory. Switzerland was saved.

Hayek would go on to build up the Swatch Group as the world's biggest luxury watch company, which now includes Breguet, Blancpain and Omega in its stable. However, he always stated that the Swatch was primarily a technological breakthrough (having only 51 synthetic components) and today the brand continues to innovate, primarily thanks to its Sistem 51 line of mechanical watches. Like its predecessors, this model is fully automatic, allowing the creation of a quality movement at an astonishingly low price and helping ensure the Swiss watch industry is unlikely to be caught napping again. **Robert Johnston GQ**

Sistem Sand by Swatch, £134. swatch.com

‘Putin is not a chess player. He’s a poker player. In poker you can bluff’

The ALASTAIR CAMPBELL interview Garry Kasparov

By leaving the chessboard for the tactics of real-world politics, the GREAT GRANDMASTER made an enemy of the world's most dangerous man. Here, he reveals the true threat of the trillion-dollar war chest that PUTIN brings to bear, his pawns in the West and the deal with Trump to carve up Europe

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It is impossible to overstate how much chess genius Garry Kasparov despises Vladimir Putin. Now, with Donald Trump in the White House, he fears the threat posed by the Russian president is even greater. Kasparov was born in Azerbaijan, then part of the old Soviet Union, and went from being Soviet to Russian and is now a Croatian who lives mainly in the US or on planes. While Putin is president, Kasparov will not, for his own safety, go back to Russia, even though his elderly mother still lives there. When I interviewed him, she was visiting him in Vilnius, Lithuania.

Despite his exile and his despair at global leadership, he remains optimistic – that Trump won't last, not least because he will revive political activism against him, and that a new generation of people power will topple Putin, the man he says is the richest on the planet, through corruption and cronyism. Aggressive as a chess grandmaster, Kasparov is similarly aggressive in his campaigning and thinks he has an advantage over his current opponent. Putin, he insists, is more a poker player than a chess maestro.

AC: So if you're on a plane and the guy next to you doesn't know you and asks what you do, what do you say?
GK: If I have no idea who this is, I am not keen to start opening up conversations. I don't want to mislead this neighbour, so I'll say I am giving lectures, I am a speaker, I do some work on education.
AC: And if you're giving a speech and the organisers ask you to say how you should be introduced in two sentences?
GK: Former world chess champion, chairman of Human Rights Foundation, author of *Winter Is Coming* and now *Deep Thinking*. My life is split in three parts; I don't know the percentage. One could be called "chess" – the Kasparov Chess Foundation, promoting the game, training young players, playing on the internet, sometimes exhibitions. The second area would be "writing" – books, articles, Twitter, Facebook. And then "political activity" – fighting for human rights and democracy, so TV, interviews, speeches.
AC: Do chess players fade like athletes? If you played [world champion] Magnus Carlsen now, how would it go?
GK: No, no, no. Too hard. The top players are getting younger. The main reason is they can gather vast experience by playing against computers. Your own experience is important, but you can play many more tournaments because of the internet.
AC: So where in the world rankings would you be?
GK: It is about energy and concentration. For young players, their minds are not overloaded. I am 54 with four kids and I do many other things. Even if I stopped everything else, spent months working just on chess, for a long match against most of the top players, a classical match, six hours, say, I don't stand a chance. I have a better chance in shorter matches. Rapid is 25 minutes, or blitz events where you have five minutes to make a move, or bullet games, where it is one minute. For blitz, five-minutes chess, I would be top ten, top five. But longer games, no chance.
AC: What makes Carlsen so special?
GK: He is a combination of Bobby Fischer [former champion] and Anatoly Karpov [champion deposed by Kasparov in 1985]. Karpov was a genius at looking for tiny advantages, maximising effects with minimum resources. But he didn't have the Fischer passion and aggression. Magnus adds Fischer's passion and determination to Karpov's ability to crawl and collect tiny advantages. He doesn't care if it takes 50 moves, 60 or 80. He is physically very fit.
AC: Why is that important?
GK: Energy. Energy is connected to physical fitness. One of the reasons I stayed at the top so long is that I was tremendously fit. At 36, I was fitter than most opponents ten years younger.
AC: Did you train physically?
GK: At least one hour a day, swimming, rowing, running. My personal record was 107 press-ups without stopping.
AC: OK, politics. Give me one word each to describe Putin and Trump.
GK: Putin, dictator. Trump, phoney.

'Trump supports a view of the world that the big guys can carve it up'

AC: Barack Obama.
GK: Feckless.
AC: Would you be Tory or Labour?
GK: Sorry, Alastair, but with Jeremy Corbyn, Labour is cursed.
AC: Blair or Major? When we were in charge, would you have been Labour?
GK: Unlikely. I am between the Tories and the Lib Dems. I am fiscally conservative. I'm for strong foreign policy, but socially very liberal. I am not religious. That makes me feel uncomfortable with American Republicans. I don't feel at home anywhere, really. Labour under Tony Blair was not something I would associate myself with, but I didn't have a big problem with it. I have to make a choice between fiscal and the role of the state and social freedom. Now Trump! Actually, can I change the one word? I would rather make it more poetic. Obama, feckless; Trump, reckless.
AC: What do you make of the Putin-Trump relationship?
GK: I don't think Trump will be in the position to push his foreign policy agenda. He will be constrained. Trump likes to do deals. Deals between big guys, small parties not invited, just informed, another Yalta [the 1945 conference where Britain, the US and the Soviet Union discussed how Europe would be reorganised after the war].
AC: Carving up countries?
GK: For sure. He doesn't care. Estonia, Lithuania, Europe, everything is at the table, a chip on the table. That is why Putin likes and supports him. Even if we set aside all these stories that Putin has something compromising on Trump...
AC: Do you believe that, by the way?
GK: I do, but even without that, Putin likes Trump because he supports this view of the world, that the big guys can carve it up, sit and talk about the world, carve up the countries, shape borders. For Putin, treaties, alliances, Nato, the EU are stumbling blocks.
AC: Are you shocked the Americans are not up in arms that the Russians interfered in their election?
GK: It is incredible. It's the result of 25 years of increased partisanship. The party trumps everything else. Many Republicans who traditionally were for a positive role in the world, anti-Russian, now they want to defend their party and leader, and they don't care about real arguments. The paradox is the Democrats were so timid in criticising Putin. Obama appeased him and now they are criticising Putin's interference in American democracy. It is a strange reversal of the roles.
AC: Is liberal democracy under threat?
GK: In the past few months, I am a little more optimistic every day. I say we should praise Trump for existing and for winning, »

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Russian roulette: For Kasparov, here photographed in Moscow in 1999, returning home is too dangerous

» because it has woken people up. For many years, I have been trying to say to Europeans, and especially to Americans, that Putin is a problem for the world. And they have swatted me away. "It's your problem, we have our democracy." Suddenly, because of Trump, they are learning about separation of powers, independence of the judiciary and that Ronald Reagan was right when he said, "Freedom is never more than one generation away from extinction."

AC: But 50 per cent didn't even vote.

GK: Trump is a catalyst. People care now in a way they didn't. The American institutions were rusting; now they are being revitalised. Trump is a lightning rod. They are getting engaged and the American liberal media that spent too much time on PC issues can focus on Putin and Recep Tayyip Erdogan.

AC: Can Trump survive four years?

GK: No, there is a good chance he won't. Conflict of interest is the biggest danger for Trump. He is destroying one of the pillars of the free world. He is seeking to eliminate the very concept of conflict of interest. A lot of things in America were built on a code of honour. I am confident the damage done by ruling through family and friends will be made impossible by future regulation.

AC: Do you think he is jealous of Putin because he does things Trump would like to and gets away with it?

GK: Trump envies anyone who can do things he can't.

AC: How wealthy would you say Putin is?

GK: He is the wealthiest man on the planet, for sure. But this is different to the wealth of a Bill Gates or a Warren Buffett, a Carlos Slim or a Sergey Brin. They stay wealthy whether it is Obama or Trump in power. Putin's wealth depends on him staying in power. It is all about controlling the budget, the hard currency reserves and keeping under his thumb the oligarchs who cannot move their money without his permission. It is something close to a trillion dollars that he can control and move. Alexei Navalny [opposition politician who has led anti-corruption protests] had a blog about a credit line to a company owned by Putin's son-in-law, $1.75 billion from Russian state funds; this is one transaction. Putin controls more money directly and indirectly than any individual in human history.

'Putin is the richest man on the planet. He controls close to a trillion dollars'

AC: Do you ever think you are too harsh on Putin?

GK: [*Laughs.*] I think I am too soft. Nothing can be too harsh. History tells you if dictators are not stopped in time, they cause more damage. When I was on an American show in 2015, I tried to talk about the threat Putin posed to the free world. The interviewer said, "Wake me up when he takes over Poland." We heard something similar from years ago and we ended up with World War Two. Putin decided to skip Poland and went straight to Wisconsin. Putin is at war, a hybrid war, with the free world. His domestic propaganda is based entirely on a strong man challenging the free world. When the demonstrations around Russia began, the harsh response was because it was more important to show strength. The mythology about him being popular is ruined.

AC: Will you ever be able to go back?

GK: I could go back but it would be my last trip. People with my views, we know what happens. Look at Boris Nemtsov [opposition politician who was assassinated in 2015].

AC: You don't need to be in Moscow. Look what happened to Alexander Litvinenko [former Russian agent who was poisoned in London in 2006].

GK: Sure, you are in danger everywhere, but it is more difficult for them to do anything in Europe than Moscow.

AC: What about your mother? She still lives there.

GK: That is a painful thought. She just turned 80, but she doesn't want to move. She has a sister there, nieces and nephews, the extended family. My only hope is that because Putin and his cronies have their families abroad, they don't go after families because they also have their interests. She meets me here [in Vilnius] or Tallinn and in the summer we spend a month in Croatia.

AC: So sitting in Vilnius right now, on a scale of one to ten, how much do you think, "I am at risk here"?

GK: I try to be cautious. I don't visit places where I think I might be at risk. From one to ten? Probably two to three.

AC: OK. Not bad. What did you make of the Navalny protests in March?

GK: It is new. One of the important factors was the protests were organised in more than 80 cities. Not just Moscow, but from Vladivostok to St Petersburg.

AC: Will Putin be worried?

GK: He will be seriously worried. In 2011, the protest was about the elections, Putin's comeback as president and the response to the demonstrations. There was a good, clear reason. This time it was all about one man and his team. The fact Navalny could mobilise so many young people against it was new. This is a new generation that is acting. They gathered in the streets following the call of a leader. Navalny has two million followers on Twitter. Social media is starting to beat TV. We used to say, "The freezer beats TV," because people would rather stare at their freezer than watch propaganda TV. But now they have the internet; they follow Navalny. If Navalny survives, we have a leader of the opposition attractive to young Russians and you will see protests erupting again.

AC: But when you ran for office, you knew you couldn't win.

GK: When I tried, we could rely on support in the big cities, but oil was $174 a barrel. We knew the election would be a charade.

AC: Won't he do the same with Navalny?

GK: But now Navalny keeps talking about running, he knows the regime will not be »

» replaced by the ballot, all the electoral procedures are just an opportunity for him to mobilise supporters to the streets.

AC: So Putin can only be toppled by protest, not democracy?

GK: There is no democracy. Dictators do not go away through the vote. Putin relies on riot police, thousands of them, with heavy equipment, fighting Russian youngsters. The other important thing of these protests: it was the first time they were not sanctioned. It used to be people would say, "Let's not provoke. Let's make sure we have the official permit." This time, the cities said, "No way," and they did it anyway. It is a new form of civil disobedience and even after years of harsh action, people are still here fighting and it is a different demographic. That gives us hope that the future of Russia is not lost.

AC: Why were you so disappointed with Obama?

GK: He took over after Putin's first aggression, in Georgia. In 2009, he did the reset policy because they had these stupid ideas about [former president] Dmitry Medvedev. They thought he would be the leader, not Putin. Everyone played this game with Medvedev as their bet, Berlin, Paris, London, the idea of smoothly transferring to something more acceptable. It was always a charade, a Putin project to solidify his power and come back after four years of nominal occupation of the office by Medvedev. He is a billionaire, too, by the way. Even after that, Obama tried to find common ground. It was obvious by 2012 that Putin was a lifetime dictator and they said "co-operate". Then came Syria and Obama's "red line" if Assad used chemical weapons. The line was crossed, then nothing. That was an open invitation to Putin to go to Syria and kill people. If you say, "Red line," you have to shoot anyone who crosses it. Feckless. He was not flexible enough to admit he made a mistake. Also, he did nothing to defend American democracy. Having all that power and trying to play a sort of quiet game without making it public… He swore to defend the Constitution and he failed in that test.

AC: What approach should Trump take to Putin?

GK: I refuse to talk about what he should do. We are wasting our time. He is ruled by instinct. He is 70. He cannot change.

AC: So what should the rest of the American body politic do?

GK: Recognise that the free world is at war with Putin, and America is the leader of the free world and should build the coalition against him. It is similar to what Harry Truman did in the Forties. They have to oppose the threat that comes from Putin and other dictators. They all make confrontation with the free world the issue. North Korea: they blackmail South Korea, Japan and America, and eventually want financial support. The Iranians, Assad, so many dictators trying to blackmail the free world because they have no way to compete on ideas, innovation or creativity. The Cold War was two competing visions of the future. I was always anti-communist but it was an idea at least, an alternative idea. We do not have a competing vision for the future because the ideals of these dictators are in the past. They are time travellers, Isis with their old view of the Koran, Putin who wants to go back to a form of 19th-century politics. They need confrontation and destruction to survive. The problem is, many people in the free world are sympathetic to Putin.

'Dictators are not strategists. They only care about staying in the game'

AC: Like Trump? Marine Le Pen?

GK: The Soviet Union tried to sell a set of ideas, very left wing, and focus on so-called peace. Putin doesn't care who helps him to push his agenda. He is equally comfortable with the politics of Nigel Farage and Corbyn in Britain, Le Pen and Jean-Luc Mélenchon in France. Whether far left or nationalist, he doesn't care, as long as they support chaos and destruction and the undermining of existing institutions.

AC: So does he see these people as useful idiots?

GK: It is always a combination, useful idiots or paid agents; some are both. In Germany, he backs Alternative Für Deutschland, hard right, and Die Linke on the left. Geert Wilders, Le Pen, Farage, Die Linke, Corbyn, they help Putin in different ways. In Syria, he sees the chance to make millions of refugees and weaponise them. The US has to take a lead in defending the values of the free world. We see threats to liberal democracy coming from lots of directions. We have to create something new, a common response, because in so many places – the UK, France, Germany – ultranationalists and the far left threaten the free market and liberal democracy.

AC: And Putin is a common factor, you think?

GK: You see his fingerprints everywhere.

AC: Of the two, Putin and Trump, who do you see as the bigger danger?

GK: Putin because Trump can be dealt with within American democracy. There is an independent judiciary. He cannot overrule American courts. He will have to play by some rules. He will do damage certainly, but to do real damage I think he is too weak. Putin is aggressive wherever he can be. In Europe, in Germany, Putin will not stop.

AC: I interviewed you about strategy for my book on winners. Is there not a tiny part of you that looks at Putin and thinks, "Well, at least he is strategic"?

GK: Dictators are not strategists in the way I normally use that term. All the dictator cares about is survival. That means constantly worrying about the tactical response, "What do I do today, tonight, tomorrow morning, to stay alive?" He doesn't care what happens a year or five years from now. He just cares about staying in the game. That is all he needs to survive.

AC: So he is not a chess player?

GK: He is not a chess player, he is a poker player. In chess, you don't know what your opponent will do but you know what hand he has. In poker, you can have a weak hand, but you can conceal and you can bluff and you can make your opponent fold when he might have stronger cards.

AC: Obama?

GK: Obama, yes. Putin had a pair of fives but he acted like he had a royal flush. Obama had a full house and he flushed it down the toilet.

AC: Would Mike Pence be better as US president?

GK: I am a social liberal so I have problems with him, but at least he is a legitimate politician. Months on, Trump has still not filled important positions and that is consciously done. Trump does not want these positions filled because he wants to control foreign policy. Pence is a legitimate politician who has a better understanding of the role of institutions. **GQ**

Deep Thinking: Where Machine Intelligence Ends And Human Creativity Begins by Garry Kasparov is out now.

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	2017	AOP **Audience Development Team Of The Year**
	2017	CNI **Best Brand Financial Performance In Native Advertising**
	2017	CNI **Best Native Campaign Of The Year**
	2016	BSME **Editor Of The Year**
	2016	Digiday Awards Europe **Video Team Of The Year**
	2016	Shots Awards **Brand Entertainment Of The Year - Series**
	2016	Ciclope Festival **Finalist, Best Direction**
	2016	Lovie **Long Form Or Series Video First Place**
	2016	Lovie **Long Form Or Series Video People's Choice**
	2015	DMA **Men's Lifestyle Magazine Of The Year**
	2015	FMJA **Stylist Of The Year (GQ Style)**
	2014	BSME **Digital Art Director Of The Year**
	2014	DMA **Designer Of The Year**
	2014	TCADP **Media Award**
	2014	FPA **Feature Of The Year**
	2014	FPA **Journalist Of The Year**
	2014	Amnesty International Media Award
	2014	PPA **Editor Of The Year**
	2014	FMJA **Online Fashion Journalist Of The Year**
	2013	EICA **Media Commentator Of The Year**
	2013	DMA **Men's Lifestyle Magazine Of The Year**
	2013	BSME **Editor Of The Year**
	2013	FMJA **Outstanding Contribution To London Collections Men**
	2013	PPA **Magazine Writer Of The Year**
	2012	Mark Boxer Award
	2012	BSME **Editor Of The Year**
	2012	DMA **Lifestyle Magazine Of The Year**
	2012	Help For Heroes **Outstanding Contribution**
	2012	Px3 Prix De La Photographie Paris **Gold Medal**
	2011	Foreign Press Association Media Awards, Sports
	2011	Amnesty International Media Award
	2010	Amnesty International Media Award
	2010	One World Media Press Award
	2010	The Maggies **Magazine Cover Of The Year**
	2010	P&G Awards **Best Styling (GQ Style)**
	2009	PPA **Writer Of The Year**
	2008	BSME **Editor Of The Year**
	2007	BSME **Magazine Of The Year**
	2007	BSME **Brand Building Initiative Of The Year**
	2007	MDA/MJA Press Gazette Awards **Best Cover**
	2007	P&G Awards **Best Styling (GQ Style)**
	2006	P&G Awards **Best Grooming Editor (GQ Style)**
	2006	P&G Awards **Best Styling (GQ Style)**
	2006	MDA/MJA Press Gazette Awards **Interviewer Of The Year**
	2006	MDA/MJA Press Gazette Awards **Best Designed Consumer Magazine**
	2006	MDA/MJA Press Gazette Awards **Subbing Team Of The Year**
	2006	PPA **Writer Of The Year**
	2005	PPA **Writer Of The Year**
	2005	Magazine Design Awards **Best Cover**
	2004	Association Of Online Publishers Awards **Best Website**
	2004	BSME **Magazine Of The Year**
	2003	PPA **Writer Of The Year**
	2002	BSME **Magazine Of The Year**
	2002	PPA **Writer Of The Year**
	2001	BSME **Magazine Of The Year**
	2001	PPA **Designer Of The Year**
	2001	Printing World Award
	2000	Total Design Award
	2000	Jasmine Award Winner
	1999	Printing World Award
	1999	Jasmine Award Winner
	1999	PPA **Designer Of The Year**
	1995	Ace Press Award **Circulation**
	1995	Ace Press Award **Promotion**
	1995	PPA **Columnist Of The Year**
	1994	PPA **Publisher Of The Year**
	1991	British Press Circulation Award **Best Promotion Of A Consumer Magazine**

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The new Continental GT fuel consumption – EU Drive Cycle in mpg (l/100 km): Urban 16.0 (17.7); Extra Urban 31.7 (8.9); Combined 23.2 (12.2). CO_2 Emissions 278 g/km.

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EXTRAORDINARY

JOURNEYS

WHERE MODERN LUXURY REACHES ITS DESTINATION

+

PEAK PERFORMANCE

BENTLEY:

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Future Drives

THE NEW **CONTINENTAL GT** TAKES FLIGHT

+

THE ROADS BEST TRAVELLED

RIDING IN 'BLUE LENA' WITH KEITH AND ANITA | WHAT IT TAKES TO WIN THE 24 HEURES DU MANS | DUELLING WITH JAMES BOND ON THE MOONRAKER ROUTE

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The new Continental GT fuel consumption – EU Drive Cycle in mpg (l/100 km): Urban 16.0 (17.7); Extra Urban 31.7 (8.9); Combined 23.2 (12.2). CO_2 Emissions 278 g/km.

Model shown: Continental GT.

IN PRAISE OF THE JOURNEYMEN

Want to make every day extraordinary? Come with us and we'll show you how

It's not about the destination, it's about…" You've finished that sentence already, we'd warrant. Yet despite the number of times this age-old adage is rolled out, have you ever really considered its meaning? Is it just a neat truism used to encapsulate the colour and experience one collects and accumulates through life? Or is there a more significant takeaway? The simple fact, perhaps, that a man is only as great as his harmonious moving parts – like, say, an engine – rather than any one singular achievement…

The meaning and resonance of the journeys one takes – career, relationship or otherwise – was brought into sharp focus when *GQ* began discussing the aims and intentions of our latest collaboration with Bentley. This supplement is, in part, designed to celebrate and bring into clear definition the British marque's latest extraordinary launch, the new Continental GT, the previous model of which was so beloved some doubted it could, or indeed should, be reinvigorated. Yet here it is (in searing burnt orange, no less) an extraordinary reinterpretation of a stone-cold classic, every glorious, studied curve and laboured part having been designed to bring about the greatest driver experience in a Bentley ever. Not an easy task considering the heritage.

Fire it up: Bentley's new Continental GT inherits almost 100 years of motoring mastery

It's this history that we draw from throughout this supplement. From when the first Blower was fired up almost 100 years ago, through to this latest feat of automotive engineering, what makes this pivotal moment so special is what has come beforehand. Whether the bombastic Blower Boys, Ian Fleming's aspirations for Bond in print or the steely determination of the Le Mans drivers, for Bentley the destination wouldn't mean nearly as much without the journeys along the way. After all, looking back at the past helps us appreciate and understand that which lies ahead. As Keith Richards rolling through Suffolk from Redlands in "Blue Lena" would no doubt have said, "It's been a trip, man." Here's to Bentley's future journeys, and your own.

JONATHAN HEAF, EDITOR

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THREE GREAT JOURNEYS

Taking the Bentley for a spin this weekend?

Consider one of these inspiring routes...

STORY BY **Bill Prince and Jonathan Heaf**

Day tripper: The Team Bentley EXP Speed 8 in its second 24 Hours of Le Mans, 15 June 2002

Photograph Ker Robertson/Getty Images

GREAT 1 JOURNEYS

The road to Le Mans

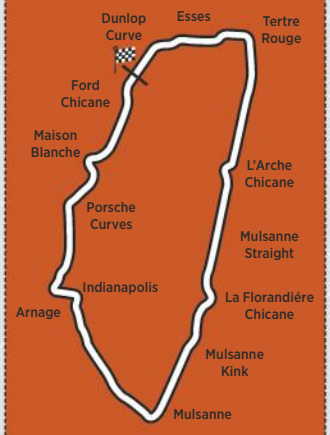
Bentley's history of the 24 Hours goes all the way back to the start...

It's hard to overestimate the importance of the Circuit De La Sarthe in the story of Bentley. As origin myths go, it has it all: a glamorous sporting event deep in the French countryside, to which every adventurer, automotive-inclined athlete and 'ave-a-go hero is drawn to test their (or someone else's) metal; a fantastically dangerous duel of man and machine that tests both to – and beyond – the limit; a cold-eyed classifier of the truly heroic among a field of the merely Herculean – after all, power counts, but winning at the 24 Hours of Le Mans requires far more than mere grunt, granting podiums only to those for whom the appliance of science goes hand in hand with gut-bucket bravery. And it's where the Crewe marque earned its spurs (or, more accurately, wings).

Debuting in 1923, when John Duff claimed fourth place in the only British vehicle in the field, and going on to dominate throughout the Twenties – eclipsed only after founder WO Bentley decided to concentrate on producing elegant grand tourers in favour of the world's speediest (and most robust) racers. But with the delivery of the all-new Continental GT in the early noughties, it »

THE ROUTE

Circuit De La Sarthe, Le Mans, Pays De La Loire, France
Length: 8.469 miles



» was decided that, once again, the Flying B should return to Pays De La Loire, to compete in the world's oldest active motorsport event and make its mark at the greatest test of automotive endurance ever conceived.

In 2001, 68 years after a Bentley last entered the fray, Bentley entered two cars in the closed-cockpit LMGTP category. Dubbed the EXP Speed 8, one was forced to retire while the other took the podium in third place, as well as first in its class. The following year, a single car was entered, narrowly missing the podium but delivering fourth place and another best in class. But it was on the third attempt, in 2003, that history prevailed: a brace of cars driven by such seasoned racers as Rinaldo Capello, Tom Kristensen, Mark Blundell and Johnny Herbert – secured a historic one-two, in a victory that must have seemed every bit as sweet as John Duff's back in 1923.

Bentley has chosen not to compete at Le Mans since, but no matter: the winged B is represented each year thanks to the hundreds of owners who make the pilgrimage to the Circuit De La Sarthe, all of them driven to taste the excitement of 24-hour endurance racing and soak up a little of the atmosphere that the marque did more than anyone to create. **BP**

'Having this car broke the rules of the establishment. It's a car I was definitely not born into'

High speed: Keith Richards' Bentley S3 Continental Flying Spur had a secret compartment and a record player in the front, 30 June 1967

GREAT 2 JOURNEYS

Start her up!

Keith, Anita and 'Blue Lena' take a Sixties trip into rock'n'roll history

We had just started to turn on to acid..." It was after the drugs bust in February 1967 that Keith Richards, along with the rest of The Rolling Stones, decided it would be best to disappear. "Everyone's reaction was to get out of England. Although the bust happened in February, we weren't charged then. We decided to go to Morocco."

Richards had acquired the Bentley S3 Continental Flying Spur – the ultimate grand tourer at the time, not least because of its new 6,230cc aluminium V8 engine – in 1965, when the band were reaching the peak of their power to agitate authorities. He named it "Blue Lena" after jazz musician Lena Horne and modified the car with a secret compartment in which to carry whatever Richards deemed necessary for a comfortably hedonistic four-wheeled adventure.

"My dark blue Bentley, my S3 Continental Flying Spur – an automobile of some rarity, one of a limited edition of 87," Richards recalls in his autobiography, *Life*. "Having this car was already heading for trouble, breaking the rules of the establishment, driving a car I was definitely not born into. 'Blue Lena' had carried us on many an acid-fuelled journey. Three tons of machinery. A car that was made to be driven fast at night..."

Come the heat of 1967, Marrakech seemed like a good place to hideout – the media wouldn't follow them and lifestyles could be indulged. Mick Jagger and his girlfriend, Marianne Faithfull, decided to fly, but Richards and Brain Jones – together with Jones' wild companion, model Anita Pallenberg – got themselves to Paris (staying at the George V) then drove on with Keith's "chauffeur" and fixer in the Bentley.

Jones contracted pneumonia at Toulouse and was forced to stay in France while the others carried on. Later, Richards would admit it was, "somewhere between Barcelona and Valencia", that he and Pallenberg consummated their relationship in the back seat. The couple would go on to have three children and remain together until 1980.

Richards had several other incidents in the famous car, not least the episode when he fell asleep at the wheel and crashed into a tree – the dent in the dash has since been preserved as a slice of rock'n'roll history. Although he sold the car in 1978 to a car dealer in Ascot, his next purchase would be the same model – although it is unlikely this Flying Spur also had a small Philips record player upfront for extra vibes. **JH**

THE ROUTE

Paris, France to Marrakech, Morocco
Length: 1,768 miles

THE STOPS

1. Paris **2.** Toulouse **3.** Barcelona **4.** Valencia **5.** Granada **6.** Marbella **7.** Tangiers **8.** Casablanca **9.** Marrakech

Photographs **Getty Images; Collection Christophel/ArenaPAL**

GREAT 3 JOURNEYS

007's Moonraker duel

When James Bond trails nemesis Hugo Drax to the Kent coast, it's in his beloved Bentley 4.5 Litre

Before Sean Connery's Aston Martin DB5, Roger Moore's Lotus Esprit S1 or Pierce Brosnan's BMW 7 Series, James Bond's performance marque of choice was a Bentley. You didn't know this? Well, you should probably read more. Admittedly, when it came to the cinematic adaptations of the novels, the Astons swim like sharks in oversized fish tanks, but when you go back to the printed source material, to Ian Fleming's precise words, it's a Bentley that is Bond's first oily love – from *Casino Royale*, published in 1953 – and his top pick for pursuing villains and lovers. Bond, if nothing else, was a total car nut, and he bought the Bentley in that first book, a 1930 4.5 Litre Blower, "almost new", as something of a project.

THE ROUTE

Buckingham Palace, London, to Charing, Kent
Length: 50 miles

THE STOPS

1. Buckingham Palace **2.** Chelsea Bridge **3.** Clapham Common **4.** Swanley **5.** Leeds Castle **6.** Charing

'Bond did a racing change and swung the big car left. He held it in third to negotiate the hairpin'

One of the most thrilling car chases from Fleming's novels, however, comes in *Moonraker*, after Bond's twitching suspicions nudge him to follow villain Sir Hugo Drax, who is being driven in a white Mercedes Type 300 S from outside "Blades" gentlemen's club in Park Street (actually Park Place). "God, the man moves quickly, thought Bond, doing a racing change round the island in the Mall with Drax already passing the statue in front of the Palace. He kept the Bentley in third and thundered in pursuit…

"Bond did a racing change and swung the big car left at the Charing fork, preferring the clear road by Chiltern and Canterbury. The car howled up to 80 in third and he held it in the same gear to negotiate the hairpin at the top of the long gradient leading down to the Molash road…" Such was Fleming's attention to detail that one can note down the precise route Bond took, all the way to its explosive end at Charing. The main section takes place between Leeds Castle and Charing, although the duel begins in earnest in front of Buckingham Palace, goes via Ebury Street, over Chelsea Bridge and then on to Clapham Common before taking the A20 and aiming for Dover – the location of Drax's rocket research establishment.

Driving the route today it's certainly picturesque, and along with the various *Moonraker* spots one can see other places of interest to Fleming – such as the Duck Inn in the village of Pett Bottom, mentioned in Bond's obituary in the *Times* in *You Only Live Twice*. Of course, in *Moonraker* Drax wrecked Bond's 1930 4.5 Litre supercharged Bentley via several large rolls of untethered news print and at the end of the book our spy needed a new set of wheels.

The replacement?

Why another Bentley, of course, this time a Bentley Mark VI, bought (naturally) with the winnings from a card game. JH GQ

No half measures: A supercharged 1931 Bentley 4.5 Litre; (above left) Ian Fleming in a 4.5 Litre on the cover of Life magazine, October 1966; (above right) Bond's 4.5 Litre appeared on screen in From Russia With Love, 1963

START YOUR

From loud beginnings almost 100 years ago to its new transcendent

1919 A MAN ON A MISSION

1 **Walter Owen Bentley**, known affectionately as "WO", was an English engineer who founded Bentley Motors Limited just after the First World War. His aim was to create a range of vehicles that bore his name, but more than that his mission statement was "To build a good car, a fast car, the best in its class." When the very first Bentley engine was fired up in New Street Mews near Baker Street in October 1919, the 3.0-litre aluminium-pistoned engine made such an earth-shattering sound that a nurse came to WO's garage to complain about the noise, as she was caring for a man who was close to death. The engineers responded unsympathetically, suggesting to the matron that if the sound of the Bentley was the last thing he heard her patient would probably die happy.

New steer: Walter 'WO' Bentley founded the marque in 1919

1923 FROM A TO WINGED B

2 Bentley's iconic mascot was first introduced to the automotive world at the Olympia Motor Show in 1923, with the wings extending out on either side of the B. But the more familiar **Flying B**, with wings behind the letter, was designed by Charles Sykes, who also created the Spirit Of Ecstasy for Rolls-Royce. Eagle-eyed Bentley aficionados will know that on some of the mascots there was actually a different number of feathers on the left side than the right. This was in the hope that less observant forgers keen to exploit the rich fake hood ornament market would be exposed by their carelessness.

'B' there: The original and current mascots

Dust buster: The original Bentley 3 Litre won Le Mans twice

1923 THEY DIDN'T WIN THE FIRST LE MANS

3 When WO Bentley heard about the first 24-hour race in 1923 in **Le Mans**, he laughed, describing it as "stupid". As an engineer, he doubted that any car could stand the strain of a whole day and night's racing. However, John Duff, one of the car company's Canadian customers, managed to persuade WO to support his attempt to win the race as a privateer and Bentley generously backed him. Not only did they provide spares and a couple of mechanics, but they also asked Bentley works driver Frank Clement to team up with Duff on the track. As the only British entry, Duff and Clement led the race, set the fastest lap and looked set for glory until a cracked fuel tank robbed them of victory. But not to be deterred by the fourth-place finish, the same team returned to Le Mans the following year and won handsomely.

Photographs Alamy; Getty Images; PA Photos

ENGINES

STORY BY
Paul Henderson

tourer, GQ crosses time and continents to tell the story of Bentley

1930

CAPTAIN WOOLF BARNATO AND THE BLUE TRAIN

2 The most famous – or infamous – of the Bentley Boys, **Woolf "Babe" Barnato** was variously described as a hellraiser, a womaniser and a rake... and that was by his more polite friends. He was also fabulously wealthy, a triple Le Mans race winner and a man who couldn't resist a challenge. Over dinner one evening the subject of France's famous Le Train Bleu came up and Barnato claimed that not only could he drive his Bentley Speed Six coupé from the Côte d'Azur to Calais faster than the famous Méditerranée Express, he could even make it to London before the train arrived in the French station. Needless to say, Barnato beat the Blue Train by a handy four minutes and although he was heavily fined by the French authorities, it was a small price to pay for a legendary victory.

Rail against: Having left the Côte d'Azur at the same time, Barnato's Bentley Speed Six coupé reached London before the Méditerranée Express arrived at its destination in Calais

Ahead of the pack: Woolf Barnato (right) raced the Méditerranée Express (above right) from coast to coast

1946

ROCK STEADY CREWE

5 Having acquired Bentley in 1931, Rolls-Royce moved the production of both marques to Crewe, and in 1946 the first car rolled off the production line. Making use of the skilled engineers and mechanics who had relocated during the Second World War, Bentley produced their most successful car to date: the Mark VI standard steel sports saloon. It was the first complete car the Crewe factory had produced and ushered in a new era for Bentley. It was such a popular car that James Bond actually purchases one at the end of Ian Fleming's novel, *Moonraker* (Bond's second Bentley). »

Panel show: Bentley started making cars in Crewe in 1946

1965

Shell game: The 1965 T1 was the first monocoque Bentley

6 A ROLLS BY ANY OTHER NAME

After enjoying a marriage of more than 30 years, in 1965 Bentley unveiled the T1, which was almost identical to the Rolls-Royce Silver Shadow. Not only was it the first Bentley to feature a monocoque chassis and body shell, it also came with a host of then cutting-edge technological advances, such as independent self-levelling suspension, four-wheel disc brakes and air conditioning. It was the most luxurious Bentley ever created, but purists argued it had moved too far from its Le Mans-winning race heritage.

1994

THE SULTAN OF BLING

8 If you thought Bentley's Bentayga was the brand's first venture into the SUV world, you'd be dead wrong. Back in the Nineties, the Sultan of Brunei was by far the richest man in the world and as such commissioned a fleet of coach-built custom-made cars from the likes of Ferrari, Rolls-Royce and Aston Martin. Undoubtedly egged on by his playboy younger brother Prince Jefri (*below*), who had a thing for Bentleys, the royal family commissioned a four-wheel-drive vehicle that was given the name the Dominator. At a rumoured cost of £3 million, the sultan was so impressed that he ended up ordering a total of six Dominators to be shipped to Brunei and added to the family's private car collection, which is believed to be the largest in the world.

Show dominance: The Sultan of Brunei's custom-built Bentley SUV

1980

THE BLOWER IS BACK

7 When the Mulsanne was introduced in 1980, there was a collective sigh that here was yet another Rolls-Royce dressed up to look like a Bentley. But there was something about that name – it was derived from the "Mulsanne Straight", part of the Le Mans track where cars reached their top speeds – that hinted there was more to come.

And in 1982, Bentley unveiled a turbocharged version that blew the bloody doors off. Unofficially, the Mulsanne Turbo could go from 0-60mph in seven seconds and had a top speed limited to 135mph (it had to be restricted because tyre technology couldn't cope with anything faster). It was the first "Blower" Bentley in 50 years and announced, unequivocally, that the marque was back with a bang.

Burn rubber: The Mulsanne is Bentley's flagship limousine; (left) the 1982 Mulsanne Turbo was speed-limited to protect its tyres; (right) Bentley announces its first production SUV, the Bentayga, in November 2016

1998

VW BUYS BENTLEY

9 It might not have been the happiest marriage in history, but when **Volkswagen** bought Rolls-Royce in 1998 it was quickly followed by the announcement that within a few years Rolls and Bentley would become separate companies for the first time in 67 years. VW sold the Rolls business to BMW, and set about injecting £500m into the Bentley factory in Crewe, boosting production capacity, increasing employment and giving Bentley a new lease of life.

Photographs **Getty Images**

Heir apparent: The new Continental GT inherits a long history of motoring excellence

NOW

10

THE CAR THAT DEFINED A GENERATION

With VW investment and a new-found independence, Bentley put itself back on the automotive map when they launched the astonishing Continental GT in 2003. A grand tourer in every sense, it was a luxurious supercar that packed a classic Bentley punch: a 6.0-litre, twin-turbocharged 12-cylinder engine that brought the spirit of the Twenties "Blowers" to the 21st century. There followed a host of different versions and iterations, from the four-door Flying Spur and the GT Convertible, through to the Supersports and the GT3, with Bentley clocking sales of more than 70,000 and rising. The latest Continental GT promises to "redefine luxury again" and will be lighter, more nimble and very, very fast (top speed of 207mph fast). We reckon WO Bentley, Woolf Barnato and even the Sultan of Brunei would approve. GQ

The new Continental GT.

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More than a new Bentley, it sets a new benchmark for what a Bentley can be.
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The new Continental GT fuel consumption – EU Drive Cycle in mpg (l/100 km): Urban 16.0 (17.7); Extra Urban 31.7 (8.9); Combined 23.2 (12.2). CO_2 Emissions 278 g/km.

Model shown: Continental GT.

WINGS OF

Bentley's flagship tourer is back. Leaner, meaner, but never less than utterly urbane, the new Continental GT is still the ultimate expression of motoring refinement

STORY BY
Jason Barlow

PHOTOGRAPHS
Christoffer Rudquist

CHANGE

In the Venn diagram of high-net-worth luxury living, Bentley owners have garages full of other cars, yachts (possibly plural) and homes with exotic postcodes (definitely plural). They are pop stars, footballers, entrepreneurs, influencers, Silicon Valley tech savants, people generally too busy moving and shaking to ever stand still or sit down.

Except when it comes to time behind the wheel of their car.

Bentley's Continental GT is one of those luxury objects that allows its owners to bask in their magnificent good fortune while successfully repelling the horrors of the real world. Having sold in excess of 70,000 since Bentley's VW-aided rebirth in the early noughties, you don't need to be a brand Gandalf to figure that, when it comes to replacing the car around which an entire brand pivots, the stakes are high.

Welcome, then, the all-new Continental GT. If its design suggests a reassuring aesthetic continuum, well that's all part of the plan. But so is a comprehensive reboot of the Continental's modus operandi – in terms of its dynamics, the technology that underpins it and the imagination that fuels this British luxury staple. "It's a true Bentley," chief engineer Bob Teale says, "which means that 100 years of expertise has gone into it. It's lighter, faster, stiffer and more efficient." Indeed, the new Conti GT somehow manages to accelerate to 62mph in 3.6 seconds and on to a thundering top speed of 207mph, while emitting just 278g/km of ››

» CO_2 and allowing a 500 mile range on a full tank of fuel (though probably not if you're travelling at 200mph). This is a monumentally complete car.

Design, of course, is the differentiator at this end of the game. *GQ* enjoyed an exclusive early preview, a frequently nerve-shredding procedure for all involved. Them: we've just invested a sum adjacent to £500 million on our new super coupé and it's got to keep paying us back big-style for at least seven years. Us: please don't let that dust sheet be hiding a multitude of sins. Optimising the proportions on a new car and breaking in a revised design language isn't easy, and you only get one go at making a first impression.

But while the new Continental GT shuns shock and awe, it's still a winner out of the box, the sort of car whose visual richness unfurls over time. The outgoing model drew inspiration from the majestic early Fifties R-Type Continental and reworked its decorous design cues into something appropriate for the era. The new car keeps faith with the propulsive rear wheel arches, subtle window graphics and an enhanced front grille and headlights so expressive they flirt with what used to be called bling. Like all these things, it's at its most powerful riding on the (optional) 23in alloy wheels, but although it looks lower and meaner, it's actually the same height and a fraction wider than before. Clever.

When it comes to replacing the car around which the brand pivots, the stakes are high

Bentley's design team, led by urbane German Stefan Sielaff, have concentrated on what's known as the "prestige mass", which spans the area between steering wheel and front axle. Get this right and a car exudes confidence without looking as though it's even trying. The Continental's wheelbase has also been extended to enhance its presence, charisma and sheer expensiveness, though it also benefits on-road dynamics.

"You either evolve what you have or make a radical change," Sielaff tells *GQ*. "Our customers need to 'find' the car immediately." External reference points include fighter jets, The Shard ("It's so precise," Sielaff says admiringly) and a crystal tumbler of whisky. (An unusual reference point and an image memorably used by graphic design legend Peter Saville for the cover of Electronic's 1989 hit, "Getting Away With It".)

The front wings, in particular, have tremendous volume: this is because they're made of aluminium using a technique called "super-forming". "It's expensive and demanding," Sielaff says, "but the result is these wonderful curves and tight radii." He runs his hands over the metal's undulations to emphasise the point. Who can blame him? The whisky tumbler's influence is evident in the crystal detailing in the LED head- and tail-lights and there's a "B" logo and a "12" in the side intake.

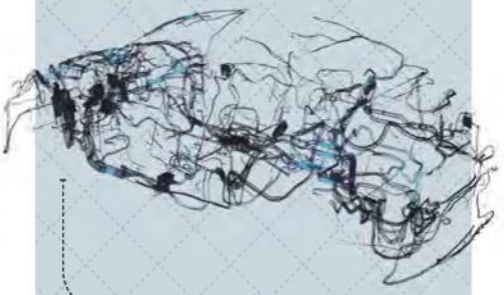
Take a stance: Although it looks lower than the last GT, the new model is the same height and slightly wider

Drink it in: The GT's lights were inspired by a crystal whisky tumbler

1
CABIN
The new car is **9dB quieter** inside than the previous model.

IN DETAIL

What makes the new Bentley Continental GT so special? Pay attention...



2
ELECTRONICS
Bentley's electrical guru, Alex Niersmann, says that the GT has no fewer than **2,300 separate circuits** and its network runs 100 million lines of computer code – more than a Boeing Dreamliner.

3
TAILORED FINISHES
The new car is available in a **First Edition**, whose specification includes a choice of dual veneers – Fiddleback Eucalyptus or Dark Stained Madrona, anyone? – and the Mulliner Driving Spec, which features polished black 22in alloy wheels, a diamond-in-diamond quilt pattern and drilled alloy pedals.

The rest of the Continental backs up the promise made by the visuals and aesthetic intricacy. There's a new chassis and the twin-turbo, 6.0-litre W12 engine has been reworked to deliver more power (626bhp) while improving fuel consumption and reducing emissions. Its suspension uses Bentley's 48-volt electrical "dynamic ride" system – similar to the one that blesses the Bentayga 4x4 with such nimble behaviour – so it'll handle in a way that virtually eliminates body roll. The car's architecture is related to the hardware used by Porsche on its latest Panamera, so this generation of Continental should be more agile. The transmission uses a new eight-speed dual-shift gearbox and the powertrain can be reconfigured according to driver mood or road condition. An electronic differential helps distribute the car's power to all four wheels, although the new Continental GT is much more rear-oriented than before, so should be more of a pure driver's car. Torque vectoring and incredibly nuanced traction control software, not to mention 420mm diameter, 10-piston caliper front brakes (380mm at the rear) will help keep things on the island should there be a sudden talent deficiency behind the wheel. ››

Continental drift: Bentley design director Steffan Sielaff had to choose between an evolution of the last GT or making a radical change. 'Our customers need to "find" the car immediately,' he says. The details have been reimagined, inside and out, but the car comes together in a reassuringly familiar way

» This is all the result of 2.3 million hours of computer simulation work, although physical prototype evaluation still plays a vital role. "We have to ensure the windscreen wipers work as well at 207mph as they do at 20," Teale says. "We start where others stop." Fair to say that the new Continental GT is another reminder of the extraordinary effort and intelligence that car makers pour into their products.

Bentley also sits at the intersection between high technology and old-fashioned, analogue craftsmanship, and much of this cleverness is in the service of reimagining the car's interior. It's truly modern and defiantly tactile and atmospheric at the same time. The star is the central 12.3in retina-quality display, which uses 40 individual motors to rotate out of view, leaving three old-school circular gauges (compass, temperature gauge and clock), a theatrical flourish that joins the dots back to the cars with which Bentley won the Le Mans 24 Hours race in the Twenties.

The display's tolerances are just 0.5mm and it's sufficiently complicated to require its own dedicated cooling system. The infotainment's software uses self-learning algorithms, and when hidden away you're left with an uninterrupted view of the dashboard, bisected by a pin stripe as sharp as anything on Savile Row. Needless to say, Bentley's people will oblige with myriad colours and finishes and the dashboard and door inlays use the Côtes de Genêve "engine-turned" effect borrowed from high-end horology.

The door inlays use an 'engine-turned' effect borrowed from horology

There's also a bronze inlay on the main switchgear and even the inside of the door handle has the signature knurled effect. Sielaff calls these "hidden secrets" and it's this attention to detail that elevates the car. (My favourite? The haptic on the switchgear has an offset of 0.3mm, so your finger can get a satisfying purchase.) Visitors to Bentley's rapidly expanding Crewe HQ are invited to visit the humidor in which the various woods are stored, and the new Conti GT uses ten square metres of veneer inside, whose pattern unfolds symmetrically throughout. Interior lighting is available in 12 different colours. Audiophiles are also well catered for: the standard setup is from Bang & Olufsen, while British experts Naim have developed a magnificent 2,200-watt, 20-channel system with 18 speakers, active bass and illuminated speaker grilles. It's as satisfying to look at as it is to listen to.

Much has changed in the world since the Continental GT first appeared in 2003. But in developing the all-new iteration, Bentley hasn't just delivered a deeply desirable luxury good, it has anticipated trends as thoroughly as it has reacted to them. Want one? We certainly do. GQ

4

WEIGHT REDUCTION
The new Continental GT's body uses **aluminium castings and extrusions** to achieve an 85kg reduction overall compared to steel. Its body delivers a torsional rigidity of 34,000Nm per degree. This is a spectacular figure.

5

UPHOLSTERY
Each **diamond motif** in the GT's leather seats features 712 stitches; there are 310,675 stitches in total and 2.8km of thread in each car.

6

BODY SHAPE
The Conti GT's **front wings** are created using a process called "super forming", which heats up the aluminium to almost 1,000F, allowing it to be shaped more imaginatively.

The new Continental GT.

Be Extraordinary.

Handcrafted in England, this is the world's finest grand tourer.
Discover more at BentleyMotors.com/Continental or call 0845 689 1624.

The new Continental GT fuel consumption – EU Drive Cycle in mpg (l/100 km): Urban 16.0 (17.7); Extra Urban 31.7 (8.9); Combined 23.2 (12.2). CO_2 Emissions 278 g/km.

The name 'Bentley' and the 'B' in wings device are registered trademarks. © 2017 Bentley Motors Limited. Model shown: Continental GT.

BRAUN

Series 9

World's most efficient shaver*.
Exceptionally gentle.

Experience the Braun Series 9, now with Titanium coated trimmer.

Unprecedented performance for a shave with fewer strokes and more skin comfort than ever before.

www.braun.com

*Tested on 3-day beards vs. leading premium tier products. Details: www.braun.com/study-results

Polo shirt, £510. Belt, £260. Both by **Saint Laurent by Anthony Vaccarello**, ysl.com. Trousers by **Louis Vuitton**, £545. louisvuitton.com

THE GQ STYLE MANUAL

Revolution is in the air at Saint Laurent, where insurgent soul rapper Loyle Carner fronts the house's latest fragrance, a blend of old heritage and new attitude made for generation Y.

EDITED BY **ROBERT JOHNSTON**

Jacket by **Saint Laurent by Anthony Vaccarello**, £1,540. ysl.com. T-shirt by **Sunspel**, £65. At mrporter.com. Jewellery, Loyle's own

Y by YSL
£72 for 100ml.
yslbeauty.co.uk

LOYLE CARNER:

British hip hop's new hero joins a pillar of pioneering perfumery for a collab that hits all the right notes.

With just a single letter, the brand built by the legendary designer Yves Saint Laurent has staked its claim as the fragrance-maker of a generation. Y, the latest scent from the house and the epitome of masculine modernity, is a sensuous rebellion that nods to the label's rich heritage while carving out an uninhibited identity of its own. This is best reflected in YSL's choice of ambassadors: South London-born musician Loyle Carner (Benjamin Coyle-Larner), American sculptor David Alexander Flinn and French artificial intelligence researcher Alexandre Robicquet. All three are "real" men who embody Y's creative spirit. The scent – which shares its name with the first fragrance from Yves Saint Laurent, which launched into the female market in 1964 – boasts a bold composition, comprising fresh notes of white aldehydes, bergamot and ginger with geranium and a powerful base of fir balsam, cedarwood, ambergris accords and incense. It's certainly a statement fragrance, but "Y" not? **CC**

Watch our exclusive interview with Loyle Carner on GQ.co.uk

PHOTOGRAPHS BY **Neil Bedford** STYLING BY **Carlotta Constant**

Jacket, £3,425. Jumper, £1,095. Both by **Saint Laurent by Anthony Vaccarello**. ysl.com

Jacket, £1,965. Shirt, £770. Jeans, £340. All by **Saint Laurent by Anthony Vaccarello**. ysl.com

All three YSL ambassadors are 'real' men who embody Y's creative spirit

Jacket, £2,475. Jeans, £310. Belt, £260. All by **Saint Laurent by Anthony Vaccarello**. ysl.com. T-shirt by **Sunspel**, £65. At mrporter.com. Shoes by **Christian Louboutin**, £725. christianlouboutin.com. Socks by **Pantherella**, £17.50. pantherella.com

Jacket by **Gucci**, £1,790. gucci.com. Shirt by **Dolce & Gabbana**, £525. dolcegabbana.com

Fashion assistant **Jake Pummintr** Grooming **Michael Gray using YSL Beauté** Videographer **Louis Mackay** Photography assistants **Andy Malone; James Proctor**

head & shoulders

MEN ULTRA

UNBEATABLE*

DANDRUFF PROTECTION

DESIGNED FOR MEN

*With regular use - versus anti-dandruff shampoos, excluding anti-dandruff shampoos containing selenium.

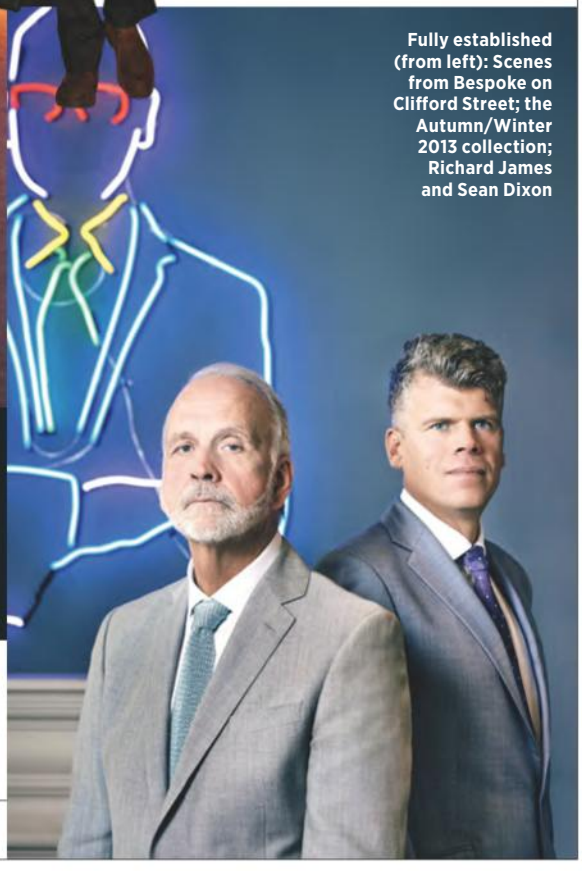
THE REBELS OF SAVILE ROW:

Twenty-five years ago, Richard James usurped tailoring's sovereign postcode. Now, it is fit for music, fashion and bona fide royalty.

STORY BY **Nick Carvell** PHOTOGRAPH BY **Steve Schofield**

They won't last five minutes", "We'll give them six months", "Very dubious", "At least they're not Boots The Chemist" – just a few of the things more conservative tailors on Savile Row said when Richard James and his business partner, Sean Dixon, opened the current Richard James shop on London's most storied suiting street in 2000.

Seventeen years later and I'm sitting with the two men on the first floor of their Bespoke boutique just off Savile Row on Clifford Street to talk to them about the brand's 25th anniversary. It's a seductive, decadent-feeling space, more like the bachelor pads you dream of owning rather than a place you'd get measured for a suit, with dark-grey painted floorboards and matching walls, a gargantuan dressing room lined with soft, grey herringbone fabric, a record player and a coffee table strewn with an archive of men's ››



Fully established (from left): Scenes from Bespoke on Clifford Street; the Autumn/Winter 2013 collection; Richard James and Sean Dixon

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» magazines and books, around which three plush greenscale midcentury chairs are positioned (including a lounge chair, re-upholstered in material plastered with big, bold palm leaves).

Both men are as well-dressed as you might imagine: Dixon, tall with curly, silver-grey hair, is wearing a suit of a similar shade with a light-blue business shirt (unbuttoned, no tie), brown suede loafers and blue-and-white striped socks; James, with his white-grey hair cropped short and a grizzly-sleek beard, wears a royal-blue suit, white shirt, cream knitted tie, chocolate-brown chukkas and kicky turquoise socks with multicoloured dots (a pattern that's instantly recognisable as one of his own). Smart, of course, but perhaps not as buttoned up as you might imagine their more traditional counterparts on the Row to dress.

I look out of the window across the road, where I can see directly into the tailoring house's other store on the corner at 29 Savile Row (the third location the brand has inhabited on the street). This is home to the Richard James ready-to-wear collection – a light and airy, plate glass-fronted space filled with futuristic lime-green, light wood and matte brass fixtures.

"It was the opposite of traditional Savile Row, and that's not a criticism," James said about the store to James Sherwood in *Savile Row: The Master Tailors Of British Bespoke*, "but we didn't have scary animal heads on the wall."

It's also the biggest store on Savile Row – so it's not hard to reach the conclusion that the Richard James duo have proved their naysayers wrong. Initially seen as the street's resident rebels for their courting of a glossy celebrity clientele, high fashion ad campaigns and the then fairly rare move of launching a ready-to-wear line in addition »

Follow suit (clockwise from top left): The interior of Richard James Bespoke; a collection of accolades on display; looks from the Spring/Summer 2018 presentation; Nicole Kidman and Tom Cruise, wearing Richard James, at the 1997 Oscars

TIMELINE

1992
The first Richard James shop opens at 37a Savile Row (the first on the Row to trade on Saturdays).

1993
After success at home, Richard James starts selling in Bergdorf Goodman in the United States and Beams in Tokyo.

1995
Richard James moves to larger premises at 31 Savile Row.

1997
Noel and Liam Gallagher wear Richard James on their wedding days. Tom Cruise, nominated for Best Actor for *Jerry Maguire*, wears a Richard James tuxedo to the Academy Awards.

'We broke the rules, but in the process we modernised Savile Row'

Photograph **WireImage**

» to traditional bespoke (not to mention a fragrance, shoes, accessories and then a more wallet-friendly diffusion line, Richard James Mayfair, plus a Savile Row Inspired collection for Marks & Spencer), the past quarter century has seen the brand become one of the cornerstone tailoring houses of Savile Row, respected by suit fans and industry peers alike. How did that happen?

"I think we probably broke the rules at the beginning and everyone else thought it was bad at the time," says Dixon. "But since then we've played by the rules. And, in the process, I think we modernised [how things are done on Savile Row] and made it more relevant, hopefully, to the younger clientele."

At the heart of Richard James' success has always been its audience and its ability to sway those who might not have ordinarily been Savile Row clients. Over the years that's included many era-defining men, from Tom Cruise (who wore a Richard James tuxedo to the 1997 Academy Awards), Hugh Grant, George Clooney (who wore Richard James for his recent round of Nespresso commercials), David Beckham, Daniel Craig, Jude Law and, perhaps most notably, Sir Elton John.

'Sir Elton John and Gianni Versace bought the whole shop'

A fan of the brand since the beginning, it was John who, in 2011, asked James to design the stage costumes for his Million Dollar Piano shows at Caesars Palace in Las Vegas. Fans should note that one of the results of this collaboration, a gold single-breasted jacket encrusted entirely with Swarovski crystals, is on display upstairs at the Clifford Street Bespoke shop. John also helped spread awareness of Richard James to some of the most influential names in the fashion industry.

"I remember one time about four years [into the business] when Elton John came into the shop with Gianni Versace and his partner. We only had one size of everything and they basically bought the whole shop between them. Then they called up and apologised for messing [it] up," says Dixon.

"It was amazing because we thought, 'OK, we've got something people are interested in here.' Actually, Versace ending up doing a collection called Savile Rock the next season." »

2000
Richard James moves to its current location at 29 Savile Row, the largest premises on the street.

2001
The brand receives the Menswear Designer Of The Year award from the British Fashion Council. It also provides all the suits for Hugh Grant in *Bridget Jones's Diary*.

2002
A shirtless David Beckham wears Richard James on the cover of our June 2002 issue.

2004
Its first trainer collaboration, with Tretorn, launches.

2007
Richard James Bespoke opens on Clifford Street. This year also sees the debut of its first fragrance collection.

2008
***GQ* Editor Dylan Jones hosts a party at The Lanesborough hotel in London to celebrate the brand's 15th anniversary.**

Cut the attitude (from top): Hugh Grant in Bridget Jones's Diary, 2001; Elton John performs at Caesars Palace, Las Vegas, in 2011; David Beckham covers June 2002's GQ; Jude Law on the red carpet, 2012

Photographs Getty Images; LMKMedia

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Street style: The Richard James store on Savile Row; (below) sharp cuts at the Spring/Summer 2018 presentation

» You don't build such an enviable client list without the right cut – which is, of course, the trademark of any tailor. Just like every element of the brand, it's designed for the modern man: with sharp, defined shoulders, high armholes, wide lapels and jackets that skim down over the hips, it's a slimmer, fresher take on the traditional British suit block.

Combine this with a zingy use of colour and pattern and you've got a combination that's still winning Richard James high-profile fans, especially within the fashion industry. In 2001, James scooped Menswear Designer Of The Year at both *GQ's* Men Of The Year Awards and the British Fashion Council Awards, who in 2008 would also name him Bespoke Designer Of The Year.

The brand has even become favoured by those who have grown up with the best of British bespoke. Observant *GQ* readers may remember that Prince William, whose father, Prince Charles, is a regular on the Row, wore one of the label's shirts for his appearance on our July 2017 cover. The rebels are now in with royalty.

Brogue agents: Richard James' Spring/Summer 2018 footwear; (right) catwalk looks from the Autumn/Winter 2013 show

However, even though Richard James is a bona fide Savile Row superstar (a stalwart, even), that rebellious streak dies hard and the two men behind the brand know that an anniversary such as this isn't a time to look back, it's a time to look forward at what else might be possible. Dixon is investing in the label's online experience to re-create that luxurious edge and personal service you get from an in-store visit virtually and, this month, Richard James will open its first overseas outpost on Park Avenue in New York.

The brand is also planning to release a book and throw a party to celebrate its 25 years of continued success. What will the name of the party be on the invitations, you ask?

"They Won't Last Five Minutes."

richard-james.com

'It was the opposite of Savile Row – we didn't have scary animal heads on the wall'

2009
Future prime minister David Cameron wears a Richard James suit at the Conservative party conference.

2010
Richard James launches its entry-level diffusion line, Mayfair.

2011
The brand opens its online shop and pairs up with Swarovski to produce the wardrobe for Sir Elton John's The Million Dollar Piano shows at Caesars Palace in Las Vegas.

2012
The inaugural London Collections: Men hosts the Richard James show. Tinie Tempah wears a custom camouflage Richard James suit to watch from the front row.

2013
Its flagship store, 29 Savile Row, is given a space-age refurb to celebrate the brand's 21st birthday.

2017
In the year Richard James celebrates its 25th anniversary, Prince William wears Richard James on the cover of *GQ*'s July issue.

Photographs **WireImage; Getty Images; LMKMedia; EMPICS Entertainment; Beccy Nuthall**

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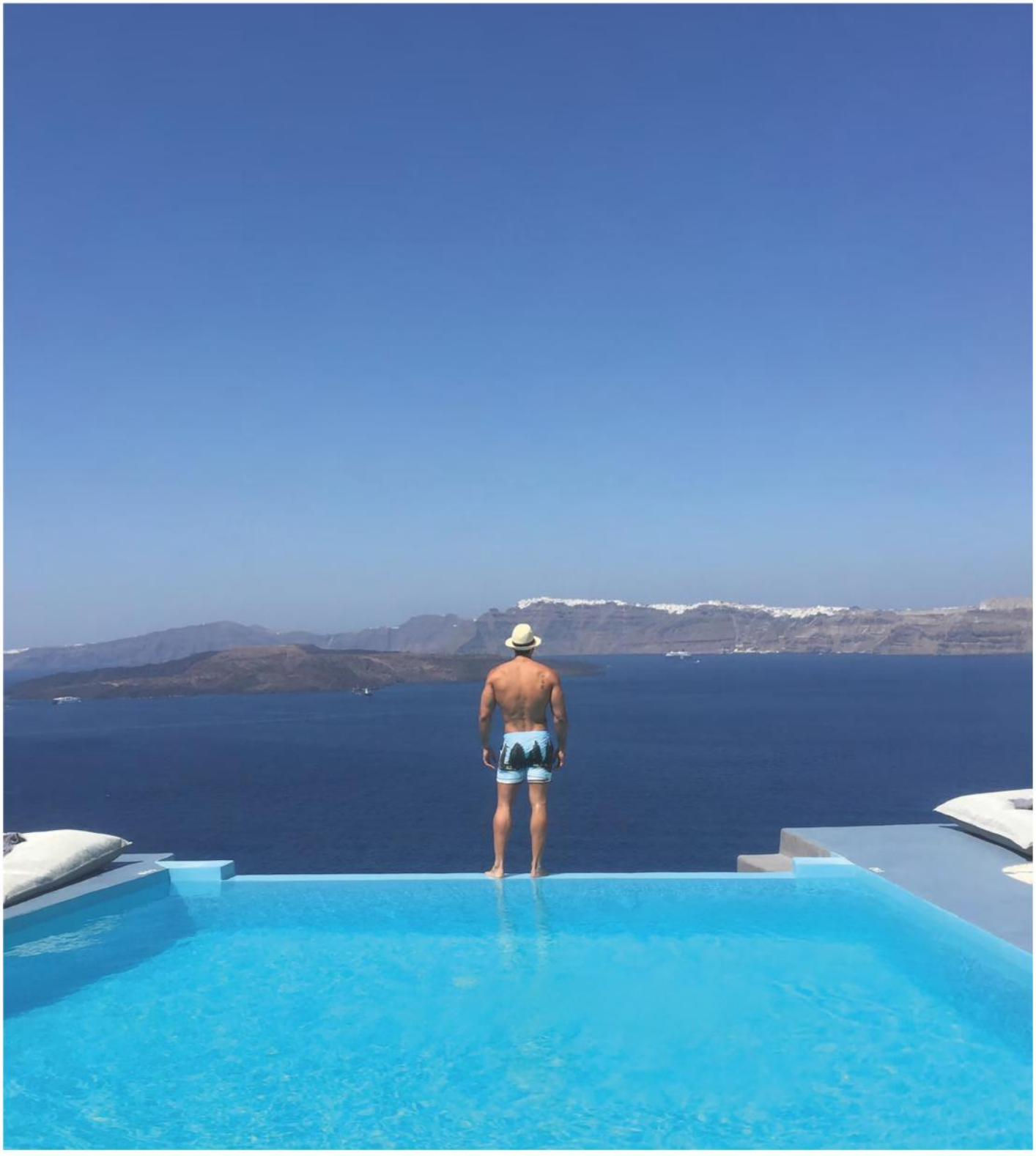

@AAANTHIS IN SANTORINI, GREECE

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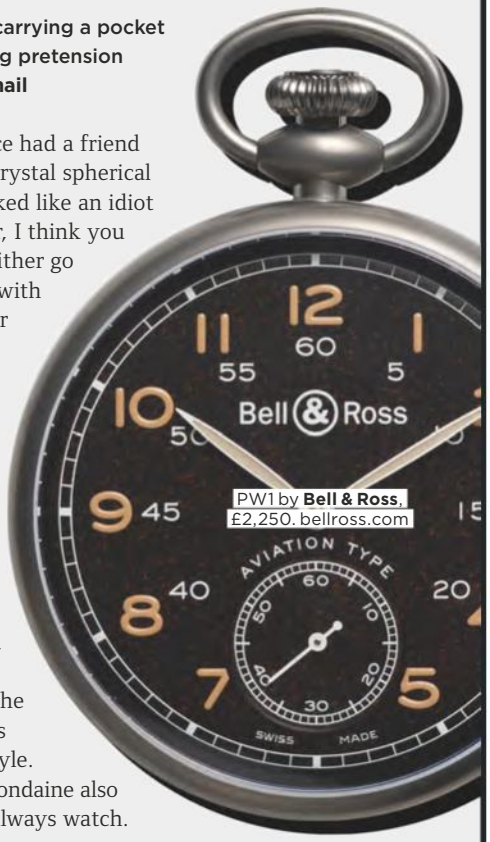
I really rather fancy carrying a pocket watch or is this taking pretension too far? John, via email

To be honest, this is a pretty close call. I once had a friend who went through a phase of using a rock-crystal spherical desk clock as a pocket timepiece and he looked like an idiot – and his suit pockets were ruined. However, I think you can just about get away with it. You could either go the full Mr Toad and wear three-piece suits with a chunky gold T-bar chain strung across your waistcoat (if over one half, it is known as a "single Albert" and over two, a "double") and attached to a hunter. A hunter-case describes a pocket watch with a spring-hinged cover over the dial and crystal, and was so named as a galloping fox hunter could read the time with one hand while the other held the reins of his horse. Or, if you are of a more casual persuasion, you can attach a chain to a belt loop so that you neatly slip your pocket watch into your, well, pocket. This can even work with jeans. And you are not alone in your fondness for the pocket watch as there are a number of brands who are producing modern versions of the style. I particularly like the PW1 by Bell & Ross. Mondaine also does a pocket version of its famous Swiss Railways watch.



PW1 by **Bell & Ross**, £2,250. bellross.com

STYLE SHRINK:

EDITED BY **Robert Johnston**

Can you wear boots with a suit? Joe, via email

Boots and suits go two ways. The slick rocker look when you wear a pair of Chelsea boots or the *rus in urbe* effect of twinning a suit with chunky lace-ups. For the former, it works best when the suit is slim-cut and narrow at the ankles. In my opinion, the trousers should not have a break – in other words, they should be just touching the top of the boot with no crease. This might mean having the trousers just slightly shorter than you would normally, but has the advantage of making you look just slightly taller. So, there you go. The other look works best with a turned-up tweed trouser and a thick-soled brogue boot. You can even go the molecatcher route with braces, but that may not be appropriate for the office. It always reminds me of a friend who was weeping after her young son was told he would have to wear glasses. She was worried that this might put him at risk of bullying. I felt I had to tell her that the fact she dressed him like an extra from *Angela's Ashes* was more likely to be a problem.

Trousers by **Dries Van Noten**, £375. At mrporter.com

Boots by **Cheaney**, £340. cheaney.co.uk

Is there any way of preventing my shirt blousing over my waistband or will I just have to go down the bespoke route? GW, via email

There are few things more annoying – and unstylish – than having excess shirt fabric spilling over the top of your trousers, but it is a problem that a lot of men put up with. Many years ago, I asked the legendary shirtmaker David Gale if there was any way around this problem and essentially his answer was to think of the process as putting your trousers over your shirt rather than tucking the shirt into the trousers. If this technique fails, your shirts are probably far too baggy, so look out for a more flattering cut or approach a tailor to have them altered. Here is my step-by-step guide. First, unbutton your trousers and fly. Place shirt inside trousers and pull down neatly so the tails aren't scrunched up. Take hold of both side seams of the shirt and pull tight to gather up any excess fabric, folding this backwards so that both the front and the back of your shirt are sitting neatly flush against your body. If the buttons look like they may pop off and take someone's eye out you are pulling too tight. Now button up your trousers so that the folds of the shirt are secured against your body. Then adjust. Gale suggested doing your fly last so that you reach in and give the front shirt tails a sharpish tug to smooth out the front. Don't do this in public unless you are prepared to receive some very old-fashioned looks. **GQ**

Shirt by **Connolly**, £130. At matches fashion.com

Prime position

From fine dining to the trendiest fashion and lifestyle, the Newburgh Quarter is the place to cure those holiday blues. So stylish you may not want to leave...

1. Scarf by Peckham Rye
2. Boots by Red Wing Shoes
3. Turntable by Shinola
4. Glasses by Cubitts
5. Coat by Traditional Weatherwear
6. Ring by The Great Frog

Welcome to the neighbourhood

Avoid the Christmas shopping chaos in a cobblestone oasis of fashion, food and festive frivolity. Spotlight on the Newburgh Quarter...

1

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3

We've found a neighbourhood that knows how to do the festive season. A few minutes' walk from Soho and Oxford Circus – just off Carnaby Street – is the charming Newburgh Quarter. A collection of beautiful cobblestone streets, where renowned fashion brands rub shoulders with the most up-to-date independents, the food scene is inspiring and you come away feeling festive, rather than willing Boxing Day to get a move on.

Start by ticking off your fashion box. For casual wear head to Levi's Vintage Clothing or Laurel Wreath by Fred Perry. If in need of a Christmas party look, turn a corner and you will find bespoke tailors Mark Powell and Peckham Rye. From Japanese trainer master Onitsuka Tiger to some of the hottest independent labels including Traditional Weatherwear and Pharell's Billionaire Boys Club, this is a well-heeled gent's Christmas wish come true.

And if you're after a gift for your geeky younger brother or an impossible father-in-law, we recommend American luxury lifestyle brand Shinola. Think bicycle seats, watches, turntables and an impeccable bag and backpack selection.

With gifts off the list, hunger will strike but thankfully you will find yourself in the middle of a scene that's guaranteed to make those food angels sing. Relax with a pint at traditional English pub The White Horse or try something more adventurous at foodie favourites Ugly Dumpling and Antidote.

Or if you feel you deserve a little more R&R, let retro barbers Pankhurst London or a quick massage at the soothing Cowshed spa give you a minute to take a breath. Because before you know it you will be back in the chaos of family time and work party politics, but at least now you know that there is a haven where you can go back anytime and wander those streets.

Visit carnaby.co.uk to see the full Christmas gift guide.
#NewburghQuarter

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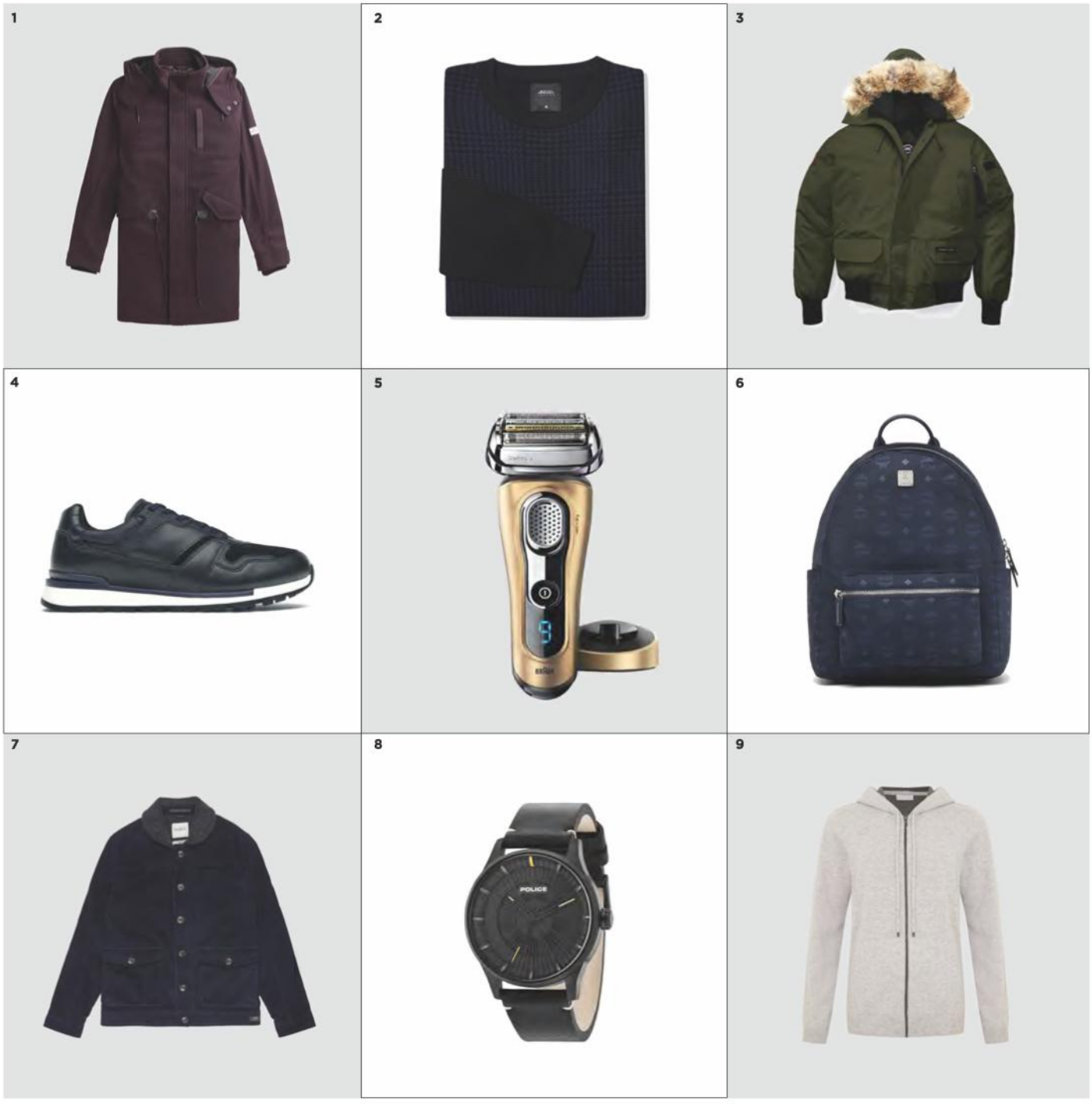
The GQ Preview: December

EDITED BY **HOLLY ROBERTS**

Bringing you the very latest in fashion, grooming, watches, news and exclusive events



1 ▸ Jacket by **Ben Sherman**, £175. bensherman.co.uk **2** ▸ Jumper by **Burton**, £28. burton.co.uk
3 ▸ Jacket by **Canada Goose**, £975. canadagoose.com **4** ▸ Trainers by **Massimo Dutti**, £74.95. massimodutti.com
5 ▸ Series 9 shaver by **Braun**, £299. At boots.com **6** ▸ Rucksack by **MCM**, £550. mcmworldwide.com
7 ▸ Jacket by **Parka London**, £210. parkalondon.com **8** ▸ Men's Jet Watch by **Police**, £108. At watchshop.com
9 ▸ Cashmere hoodie by **The White Company**, £198. thewhitecompany.com

Junior Retail Editor **Michiel Steur**

We love

Running shoes by Plein Sport

Plein Sport may have only launched less than a year ago, but with eleven outlets all over the world it's one of the fastest-growing fashion brands and proving to be a serious player in the industry. The label, part of the Philipp Plein group, is one of the few that knows how to successfully merge luxury and practical sportswear. Take these woven extra-light running shoes that, with the embroidered PLEIN logo and nylon straps, will get you fit in style.

Shoes by **Plein Sport**, £320. pleinsport.com

Photograph **Sun Lee**

Whitehall Pl, Westminster, London, SW1A 2BD

Watch by **Accurist**, £119. accurist.co.uk

Suitcase by **TUMI**, £855. uk.tumi.com

Sunglasses by **Carrera**, £129. At redhotsunglasses.com

Jumper by **GAP**, £99.95. gap.co.uk

Coat by **Billionaire**, £1,940. billionairecouture.com

Viking Fragrance by **Creed**, £255 for 100ml. creedfragrances.com

Shoes by **Tommy Hilfiger**, £255. tommy.com

How to

Dress for a relaxing stay in the city

If traditional opulence in the heart of the city is what you're looking for, then look no further than Corinthia London. Housed in a luxuriously redesigned Victorian building and in walking distance of the capital's major attractions, the city is well and truly on your doorstep. Combining traditional grandeur with modern freshness, once inside you can expect the ultimate luxury experience. Boasting 294 guest rooms, unrivalled penthouse apartments, two world-class restaurants and a four-floor ESPA spa, everything you need is under one roof. Whether you're checking in for a weekend away or indulging in a meal at Massimo's restaurant, it's important you feel the part. A great starting point is your outerwear. This luxurious navy overcoat from Billionaire will be a worthwhile investment during the colder months and will be the perfect pairing for both smart and more casual looks. Team with a simple camel cashmere jumper like this one from Gap and finish with a pair of classic autumnal toned brogues. This contemporary classic look will be the ideal accompaniment to your sumptuous surroundings. *Visit corinthia.com. Whitehall Pl, Westminster, London, SW1A 2BD.*

Junior Retail Editor **Michiel Steur**

OH MY GOT
Iconic cufflinks from Antwerp
WWW.OHMYGOTCUFFLINKS.COM

The Man of Today

From Chris Hemsworth to Aziz Ansari, these are the individuals defining what it means to be a Man of Today

Meet the world's most inspirational men. They're athletes and actors, innovators and artists, politicians and philanthropists. They're people who measure success based upon the values by which they live their lives; they're multifaceted individuals unafraid to express themselves through their talents; they're trailblazers whose actions and impact on society have challenged and broadened the very nature of masculinity. Here, in collaboration with BOSS Parfums, are *GQ*'s 30 men of today…

CHRIS HEMSWORTH

Actor

Renowned as the mythological Norse god of the Marvel cinematic universe, Hemsworth – the embodiment of the Man of Today in the latest BOSS Bottled campaign – also has a superpower that not many see in the cinema, namely his ability to remain humble and decent by splitting his schedule between sets, spending time with his family of three and surfing at home in Australia.

JUSTIN TRUDEAU

Politician

As a champion of diversity, self-proclaimed feminist and North American leader who stands as a graceful contrast to Donald Trump, it's easy to see why Canada's second-youngest prime minister is such a popular figure among millennials and liberals.

MIKHAIL BARYSHNIKOV

Choreographer

Regardless of what he's achieved, Baryshnikov has always set his sights on mastering new skills. In addition to being regarded as the finest dancer and choreographer in modern history, the Latvian can also boast being an Oscar-nominee as well as a gifted photographer who opened his first exhibition in London's Mayfair three years ago.

WOLFGANG TILLMANS

Photographer

Unlike many of his contemporaries, Tillmans makes art that not only has the power to influence, but also promotes values he truly believes in – his striking anti-Brexit poster campaign, which warned voters of the dangers of leaving the EU, is a testament to his ability to challenge.

MARC MÁRQUEZ

Motorcycle road racer

This record-breaking Spaniard – who became the first person since 1978 to win the MotoGP in a debut season – remains a grounded family man, even though he's the hottest rider on two wheels right now. In order to stay close to his family, Márquez still lives at his home in Cervera, Spain.

EVAN SPIEGEL

Entrepreneur

When he first presented Snapchat as part of an assignment at university, Spiegel was ridiculed by his classmates. However, he persevered with his idea and left education to work on its development full-time. Now, owing to his tenacity, he's confirmed his place as one of the leading pioneers in social media history.

AZIZ ANSARI

Comedian/Actor

Delivering the first *Saturday Night Live* monologue of the Donald Trump administration may have been a challenging task, but Ansari exceeded expectations. Using his comedic talent to help inspire the nation, he gave viewers a hopeful (yet side-splittingly hilarious) rumination on both the racial tensions in the US and the president's responsibility to condemn the alt-right.

JIM YONG KIM

President of the World Bank

The president of the World Bank is guided by two aims: to end extreme poverty by 2030; and to boost the income of the bottom 40 per cent in developing countries. To fulfil these objectives, his organisation lends out over $45 billion each year, and has recently pledged $57 billion to sub-Saharan Africa over the next three fiscal years.

BALIAN BUSCHBAUM

Former Pole Vaulter

Formerly known as Yvonne Buschbaum - the World Championship-competing female pole vaulter – Balian Buschbaum retired from athletics in 2007 to undergo gender reassignment. His actions have proved that having the bravery to be yourself and challenge social norms – even under the gaze of the sporting world – are at the heart of modern day masculinity.

SHAH RUKH KHAN

Actor

Although best-known as the "King of Bollywood", one of Khan's finest, yet lesser-known roles is that of a devoted parent. As a father of three, he teaches his children to learn and respect all religions, and in their household, idols of Hindu gods sit alongside the Quran.

ROMELU LUKAKU

Professional Footballer

Since breaking into Anderlecht's first team at the age of 16, the towering Manchester United player has pushed himself season after season in order to become one of Europe's deadliest forwards. And although he's famous for his on-field intelligence, Lukaku is also an all-round talent with an ability to speak six languages fluently.

GUSTAVO KUERTEN

Ex-Professional Tennis Player

Before Rafael Nadal there was Gustavo Kuerten, the wiry tennis player who secured his place among clay-court royalty when he won the 1997 French Open as an unseeded outsider. His down-to-earth manner and indisputable love for the sport still make him the ultimate professional, even nine years after retiring.

ROGER FEDERER

Professional Tennis Player

A gentleman both on and off the court, the 19-time Grand Slam singles champion has raised as much as $40 million in the past 14 years via his eponymous philanthropic foundation, and in April paired up with Bill Gates to raise funds for their educational efforts in Africa.

RUPAUL

Actor

By bringing drag to the mainstream via his show RuPaul's Drag Race, this beacon of the LGBT and cross-dressing communities is letting the world know that nothing is more empowering than finding the strength to express your inner self.

Illustrations **Kate Copeland**

CHRISTOPH WALTZ

Actor

Since becoming an overnight sensation for his portrayal of the cunning Hans Landa in 2009's *Inglourious Basterds*, Waltz has gained recognition as Hollywood's go-to bad guy. However, beyond his acting prowess, the German actor can also add lyric baritone, director of opera and multilinguist to his overflowing résumé.

JOHN LEGEND

Singer/Songwriter

When he arrived at secondary school two years younger than his peers, Legend grew up in an environment of toxic masculinity, and so took refuge in music. Now a multiple Grammy-winning artist, he's campaigning to help students reverse the very issues he was surrounded by while growing up.

ALEJANDRO GONZÁLEZ IÑÁRRITU

Film Director

Whether he's making cinematic history as one of the standard bearers for Latin-American filmmakers or using his on-stage speech at the 2016 Oscars to call out Hollywood on its lack of representation, Iñárritu has always taken advantage of his position in order to promote diversity in the industry. Truly a man in touch with the times.

MASSIMO BOTTURA

Restaurateur

Loved by foodies and hailed by critics, chef-patron Bottura hasn't just charmed the culinary world by re-writing the rules of *cucina casalinga* at his three-Michelin-star restaurant Osteria Francescana, but with his non-profit organisation, Food For Soul, he's also one of the leading campaigners tackling world hunger and food waste.

MARCO ASENSIO

Professional Footballer

Some footballers have talent, others have drive. Luckily for Real Madrid fans Asensio has both. Despite the loss of his mother and the growth deficiencies he faced as a teenager, the Spaniard has shown grit to overcome adversity and develop himself into *Los Blancos*' most promising youngster.

FERRAN ADRIÀ

Chef

With a career devoted to revolutionising the fine-dining kitchen during his tenure at elBulli, and having steered the gastronomic mecca to the top of the World's 50 Best Restaurants list a record five times in the process, it's easy to understand why chefs the world over aspire to have Adrià's originality and drive.

MARTIN GARRIX

DJ

Driven by a passion for music, rather than the financial rewards that his career brings him, this Dutch wunderkind originally established himself as one of the most successful DJs in the world when he set-up his own record label at just the age of 20.

DAVID BECKHAM

Unicef Ambassador

He may be one of Britain's biggest sporting icons, but as a man who's brought-up a multi-talented family of four, and as an advocate of several charitable causes, notably as Unicef's goodwill ambassador, the former England captain has shown us that not all his accomplishments have been made on the football field.

VALTTERI BOTTAS

Professional F1 Driver

Although he's had little time to adjust to the high-standards of Mercedes since replacing outgoing world champion Nico Rosberg earlier this year, Bottas has so far impressed. Through his determination to elevate his driving abilities, he earned his first F1 pole in April's Bahrain Grand Prix, and went on to win his first ever race a fortnight after.

HAMDI ULUKAYA

Entrepreneur

The founder of Greek yoghurt company Chobani is a model 21st-century boss, not due to the profits he makes but because of the goodwill he shows his employees. In his role as CEO, Ulukaya actively seeks to hire refugees, and last year gave away 10 per cent of his business' equity to staff members.

ZINEDINE ZIDANE

Manager of Real Madrid C.F.

Zizou enjoyed a glittering playing career, picking-up the World Cup and Champions League among other honours, yet his hunger for success hasn't dwindled since taking up management. Because of his ambitious leadership, the Real Madrid manager has led his side to seven trophies in just under two years.

ALEXANDER SKARSGÅRD

Actor

What truly makes Skarsgård a Man of Today is the fact that he's someone who's willing to explore his own potential. Following an early stint in front of the camera, the broody Swede then turned his attention towards education and military service, before ultimately returning to a career in acting.

STEVE MCQUEEN

Film Director

Since the early Nineties, director McQueen – one of this generation's foremost storytellers – has been teaching audiences to see the world through his dark, unique and emotionally charged prism, all without sacrificing artistic integrity.

ANTHONY JOSHUA

Professional Boxer

Thanks to his professionalism and colossal build, AJ has climbed the ranks at an impressive speed – but it's his humility that's made him into a fan-favourite. By refusing to trash-talk opponents and insisting on living with his mother in Golders Green, the current unified heavyweight champion of the world has rightly earned his reputation as boxing's gentle giant.

ALEJANDRO ARAVENA

Architect

In his attempt to resolve both the global housing crisis and the rapid migration taking place across the world, the innovative architect released several residential designs for open-source use in April 2016, months after being awarded the Pritzker Prize, the most prestigious accolade in his field.

ELON MUSK

Entrepreneur

At the helm of both Tesla Motors (a car manufacturer dedicated to producing affordable, mass-market electric automobiles) and SpaceX (a rocket company that aims to send humans to Mars), the former PayPal entrepreneur is currently shaping the future of transportation on earth and beyond as part of his mission to better humanity.

Masculinity Bottled

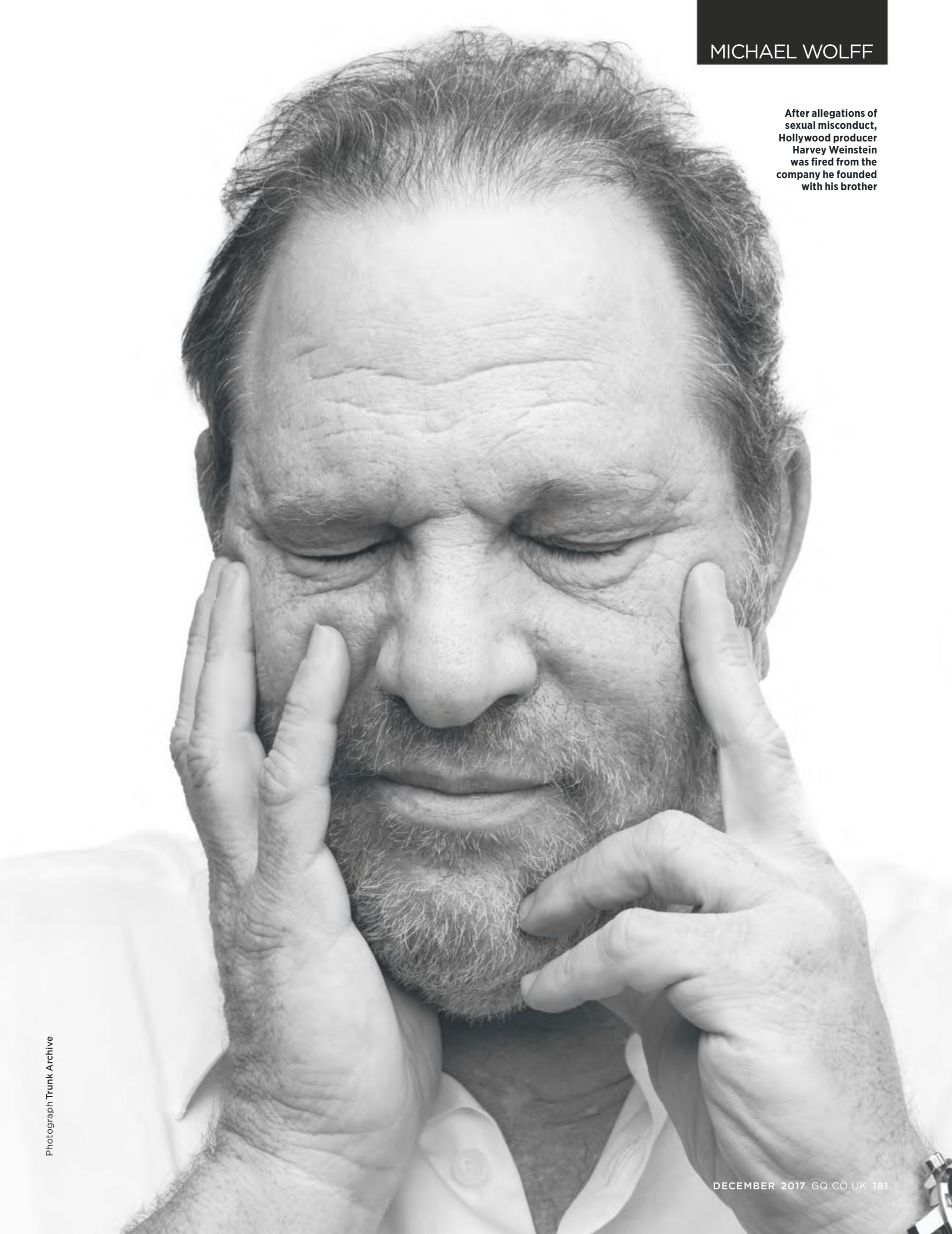
Thanks to BOSS Parfums' fragrance portfolio, the Man of Today always has something to wear with confidence, regardless of the occasion. While the BOSS Bottled Intense has a masculine aroma, and the refreshing BOSS Bottled Tonic stimulates those much-needed moments of clarity, the classic BOSS Bottled Eau de Toilette – with its complex structure of apple top notes, geranium-dominated heart and woody base – is a versatile scent that every gentleman should incorporate into his daily routine.

BOSS Bottled Tonic by **Hugo Boss**, £45 for 50ml. BOSS Bottled Classic by **Hugo Boss**, £62 for 100ml. BOSS Bottled Intense by **Hugo Boss**, £49 for 50ml. All available at hugoboss.com

Harvey Weinstein: *Everyone* knew

STORY BY **Michael Wolff** PHOTOGRAPH BY **John Fredwall Karlsson**

Abuse of power, sexual harassment, predatory hotel room meetings – for decades the claims against modern Hollywood's most influential mogul were made behind closed doors. But who were the powers that kept them from the headlines? And why, having protected him so long, did they finally fail? Here, GQ reveals the truth about who knew what, and the rank hypocrisy that lies behind the media outrage



After allegations of sexual misconduct, Hollywood producer Harvey Weinstein was fired from the company he founded with his brother

Photograph **Trunk Archive**

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As much as any other producer in the modern movie age, Harvey Weinstein has been a subject of media fascination. The grossness, the bullying, the unbridled exercising of personal power, the craven appetites, the awards and his good taste in films fed that fascination.

In other words, everything for which he was not too long ago mythologised, he is now, in a sudden media pile-on of sexual harassment claims, being crucified for. And it would hardly do to say we didn't suspect that his appetites and bullying and exercising of personal power included sexual predation and assault, because we did – everybody in the entertainment industry and every journalist covering the entertainment industry did. Sexual avarice, intimidation and demands were built into the Harvey myth, a myth propounded by all the same media outlets that are now taking him down.

The questions pose themselves: why did we fall in love with Harvey? Why now have we so virulently fallen out of love?

The answer to the second question has surely to do with changing social norms, there being more women in journalism and the media industry, Weinstein's steady loss of stature and power, as well as the movie industry's loss of stature and power. But the second question also has to do with an obvious need to account for and cover up the answers to the first question.

The media let Harvey be Harvey, encouraged him to be Harvey, and gave him enough rope to do all the things that confirmed him as Harvey – and to ultimately hang himself. Indeed, the media directly collaborated with letting Harvey get away with being Harvey.

For one thing, he was, simply, good copy.

As the entertainment industry became more corporate and MBA-driven, Harvey Weinstein remained an unreconstructed specimen of the worst and most compelling character traits of a truer Hollywood. Harvey, and in a sense only Harvey, continued to embody the Hollywood self. Who makes for a better story, an empty suit or a clever sociopath? Harvey at Miramax, the first and formative version of the movie studios he founded with his brother, Bob, named for their parents, fought a long rearguard action with the suits at Disney, which had bought Miramax in the early Nineties – and which, not incidentally, funded Harvey's excesses.

From top: Gwyneth Paltrow at an Oscar party in 1999 after winning Best Actress for Shakespeare In Love. Paltrow alleges Harvey Weinstein had sexually harassed her five years prior; Rose McGowan, seen here with Weinstein in 2007, reportedly settled a claim against the producer after a hotel room encounter that took place in 1997

In the Miramax story, it's Harvey – belligerent, unstoppable, tougher than the toughest, a drama queen – who makes creativity possible. Indeed, as almost a romantic figure, he puts these sociopathic traits, this borderline evilness, this total thuggishness, in the service of creativity. Media people, creative types, aspiring to small and perfect films, really needed someone like Harvey. He was our tough guy.

The media let Harvey get away with being Harvey. He was, simply, good copy

One of the key points of this story is that it was transparent. The Harvey character was on continual, open-kimono display. That was part of the point. He lived in public. Indeed, what you could not say about Harvey – because he would yell at you, or his PR people would beg you, or because your lawyers wouldn't let you – provided a certain frisson to every story about him. That's a formula: always let the journalist know more than he or she can quite say.

He was a branding genius, of course.

He turned himself into Harvey. Bad behaviour was his signature. The success of the Harvey story, measured in column inches and in movie awards, gave him ever-more permission to be Harvey. It was that Harvey, foul-mouthed, obese, loud, angry, that so successfully stood out in a room. Nobody was apparently repelled and everybody seemingly attracted.

But, like all media creations, there was nothing spontaneous about this. He seduced and suborned the media by systematic plan.

The Harvey method of carrot-and-stick media management ought to be a Harvard Business School case study.

Harvey had effective sleepers in every relevant media organisation. These were people either on his payroll, buried in development deals, or people who looked forward to the possibility of being on his payroll. Harvey's method was the method of the studios from the great age of absolute image control. He owned the columnist who otherwise might write about him; or, in the event that someone not under his control wrote about him, his columnists would exact retribution.

"Never underestimate the power of Harvey Weinstein on this page," Richard Johnson, the *New York Post*'s Page Six columnist, who reportedly had a development deal with Harvey, once told me after I wrote something less than flattering about Harvey, and after Page Six thereupon wrote something less than flattering about me.

There was another part of this dynamic, effective and nutty. It was a thrilling game for Harvey to come to the edge of bad press, »

Photographs **Getty Images; Rex**

» opprobrium and even scandal. Again and again and again, his transparently reckless behaviour brought him to the media precipice. And every time he managed (mostly) to pull it back.

This was done with sudden, blitzkrieg-like mobilisation of legal and PR troops, and the weight of whatever influential people, holding the most sway at a particular media outlet, he'd get to call on his behalf. It was scary-comical overkill. (A nice touch: Harvey's long-suffering, sad-sack PR people garnered useful pity for having to work for Harvey.) But most of all, the Harvey defence featured Harvey himself, cajoling, wheedling, threatening, promising, begging and ultimately exhausting everyone who might otherwise ruin him. In almost every case, he achieved enough rollback – never everything, but 25 per cent or 50 per cent – to save himself. In his last, most serious, almost-ruinous experience – sexual assault charges filed against him with the Manhattan district attorney in 2015 – he employed the same legal-PR-influencer blitz and, miraculously, slipped away unscathed and unindicted.

Even in the most-PC sensitive terms, it would be hard not to acknowledge that Hollywood exists in a parallel sexual universe. The movie business defines the sexual double standard. A multiple of what in other walks of life would be anathema is commonplace behaviour in Hollywood.

Hollywood, of course, has always been in the sex business. Actors and actresses succeed because they are figures of a heightened sexuality. Producers succeed because they are astute buyers of such ineffable charms. Sex as an underlying professional transaction or connection is part of the common currency.

Of course, the measure of Harvey's grossness is that, even by Hollywood standards, he exceeded the outside range of tolerable excess.

He seemingly dispensed with even the minimal charm and human understanding that might have got him as much sex as he pleased, in favour of a more efficient, or at least less taxing, industrial approach. Seduction might have compromised his power fixation, brute force was more in keeping with it. Surely, he was not that interested in sex, at least not the gentler kind. In the land of kink, he appeared to be a mega-kinkster.

But there yet remains the logical likelihood that for all the women who were wounded by his propositions, alleged assaults and particular brand of vileness, there is a longer list of those who went along with it, to greater or lesser degrees of happiness and advantage. Cue the outrage. *How could any woman? Why should any woman be subjected to such abuse?* Indeed.

We can assume that the growing list of

women who have remained silent for years or decades – some among the most powerful figures in the entertainment business – are all coming forward now because finally the coast is clear and a safe space has been created. Or we can conjecture that they have been as tolerant and comfortable and complicit in the ways of Hollywood as almost everyone else.

Of course, Harvey Weinstein, and his public burning, might now signify the collapse of Hollywood's culture of sexual predation and transaction. His example might bring a level of HR department rules to the interactions of men and women in the movie industry. *And if you believe that…*

Why now? is, for most knowing Hollywood people, the most interesting question. Why after decades of such out-in-the-open behaviour is Harvey at this moment under the spotlight? What's changed?

It must be that the power that for so long protected Harvey has significantly waned, or that the power behind this new cultural norm – the defenestration of Bill Cosby, Roger Ailes and Bill O'Reilly – has so significantly increased. Or both.

Harvey cajoled, threatened and exhausted everyone who might ruin him

From top: Actor Ashley Judd, here with Weinstein in 1997, has claimed the producer asked her to watch him shower; Mira Sorvino, here in 1996, has said her career began to suffer after she rejected his advances

For quite a few years, in fact, The Weinstein Company has been limping along. The heyday of the independent film is over. Power has passed to television, a medium in which the Weinsteins have not been particularly adept, and to the digital platforms, where independent films are a dime a dozen. Harvey was a lesser version of himself.

Culturally, so many individual instances of sexual harassment – once isolated, singular, unprovable – have now been joined to a narrative of well-documented common experience. What before struggled to achieve credibility in the media, thereby protecting Harvey, now has become conventional wisdom, thereby damning him and his ilk.

One measure of the strength of this new ethos will be if others on the long list of suspected offenders – the very long list – start to fall. In the days after Harvey's end, a famous US news anchor seemed particularly incensed by Harvey's behaviour, prompting wild hilarity among the wide group of media pros familiar with the anchor's own propensities.

It will be another sort of tipping point if the villains of sexual harassment move beyond the fat and uncouth to the handsome and the smooth.

Still, it may be less about a sea change in culture and revolution in consciousness than about Harvey himself. It is possibly just his time.

Harvey exploited not only powerless young women but everyone else. There are legions in Hollywood who have wished Harvey dead. And now he is. **GQ**

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Photographs **Getty Images; Rex**

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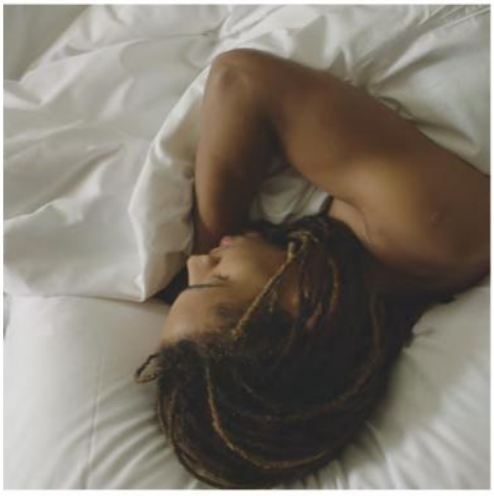
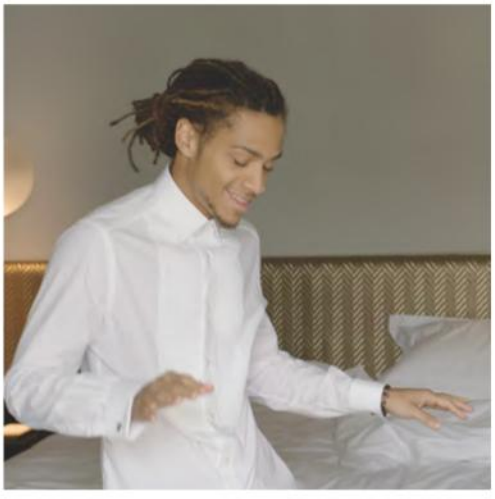
‘I like singers that you can feel – Marvin Gaye, Al Green, Otis Redding, Stevie Wonder. I was very much an old-school type of soul cat’



Soul man

In the build-up to judging the GQ Grooming Awards 2018, we followed Bluey Robinson to understand what confidence means to him and how his morning sets him up for the day to come



At home in east London, Bluey Robinson, 27, is making music. His hits – including 2011's jubilant earworm "Showgirl" – have been recorded in state-of-the-art studios with the likes of Labrinth at the mixing desk, but things often begin here, with a microphone and a laptop. "I've got big dreams, big ideas," he tells *GQ*.

Raised on the music his mother played, he was singing along to the Jackson 5 from the age of three. "I like singers who you can feel," he says. "Marvin Gaye, Al Green, Otis Redding, Stevie Wonder. I was very much an old-school type of soul cat, from very young."

At 18 he got attention by going guerrilla, singing a cappella in London tube stations and New York subways, raising smiles, prompting sing-alongs and attracting attention from the results on YouTube – Justin Bieber's manager Scooter Braun saw the videos and offered Robinson a support spot on Bieber's 2011 European tour, which saw the singers duetting on stage each night. Robinson is also now a lead vocalist in collective The Fedz, who have spent the last few months being playlisted on 1Xtra while driving around town on a flatbed truck fitted with two monolithic speakers,

creating "mad parties, mini street carnivals – until we get cleared away. People follow us like the Pied Piper."

Whether he's causing havoc on the streets or on stage at festivals, he's also now aware of how important grooming is. "I started grooming after realising I needed to, going out in T-shirts that were a bit sweaty," he laughs. "My manager said, 'Bruv, you need to change your T-shirt.' So through embarrassment I stepped my game up. It helps! It makes you feel more confident, you feel better about yourself, more assured."

Getting ready in the mornings, he listens to music, washing with a facial scrub and moisturising. He loves his tools. "I use this Philips electric toothbrush, it's sick," he says, like a child at Christmas. "It's got five different settings, three different speeds, it looks really cool. And I use a Philips smart shaver series 7000, which gives me a personalised and close shave, with hardly any irritation, which is important – if you look good, you feel good, and you have a better day."

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This goes for his performances too, although the routine is a little different. "Before going out on stage I like to mellow out a bit, just chill. But you've got to groom because when you're on stage there's so many eyes on you, so you've got to be confident in your outfit and confident in yourself."

Recently, by dint of being a judge for the *GQ* Grooming Awards 2018, he's taken to some new products. "I'm using Jo Malone shower gel, which is really nice," he says. "And Concrete, this nice Comme des Garçons aftershave I like a lot."

Meanwhile, for a short film *GQ* produced of him undertaking his morning routine, he found himself in a Louis Vuitton suit: another revelation. "I'm not used to wearing suits," he says. "I put a photo on Instagram and got the most likes I've ever got. I was like, 'OK, this suit thing, maybe there's something in it!'" The sweaty T-shirt days are but a memory.

Philips smart shaver series 7000 available at johnlewis.com

Giates esectorit harupta tiatem voles volum faccum desequat

‘I use a Philips Smart Shaver Series 7000, which gives me a personalised close shave with hardly any irritation’

Stepping out with confidence

London’s breakthrough soul singer, who made his name with a cappella street performances on YouTube, lets us in on his grooming routine. Bluey tells us how music makes him feel at home, wherever he is, and how you can never go wrong in a pair of funky shoes.

Ben Foden, superstar rugby union full-back for Northampton Saints and England, takes us behind the curtain as he prepares for the *GQ* Grooming Awards 2018. Ben reveals how early morning training, grooming and a good breakfast clears his mind and sets him up for the day ahead.

GQ’s Creative Solutions Director reveals how he juggles his day job with his amateur boxing, combining fitness with style. Training for a November fight, Sam brings us along for his morning routine, explaining how some gym time and bit of grooming prepares him for anything.

Visit gq-magazine.co.uk/article/how-to-feel-confident-philips

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THE GQ DRP

Architecture, Books, Music, Art, Sport, Film, Politic + the best opinion for the month ahead

EDITED BY **Bill Prince**

Out now

Beck
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After the Grammy-winning dolour of *Morning Phase*, Beck performs one of his characteristic U-turns with his most gleeful pop album since the Nineties: fat-free, cheerfully promiscuous (new wave, hip hop, Britpop) and buffed to a shine by producer Greg Kurstin. Welcome back, Fun Beck. **DL**

Love her or hater?

With her provocative new album Taylor Swift has opened Pandora's box. Will she regret it? Fan or not, you'll find out either way when the Twittersphere shrieks its verdict

STORY BY **Dorian Lynskey**

Belle of the ball: Taylor Swift performs at the Super Bowl preshow in Houston, 4 February

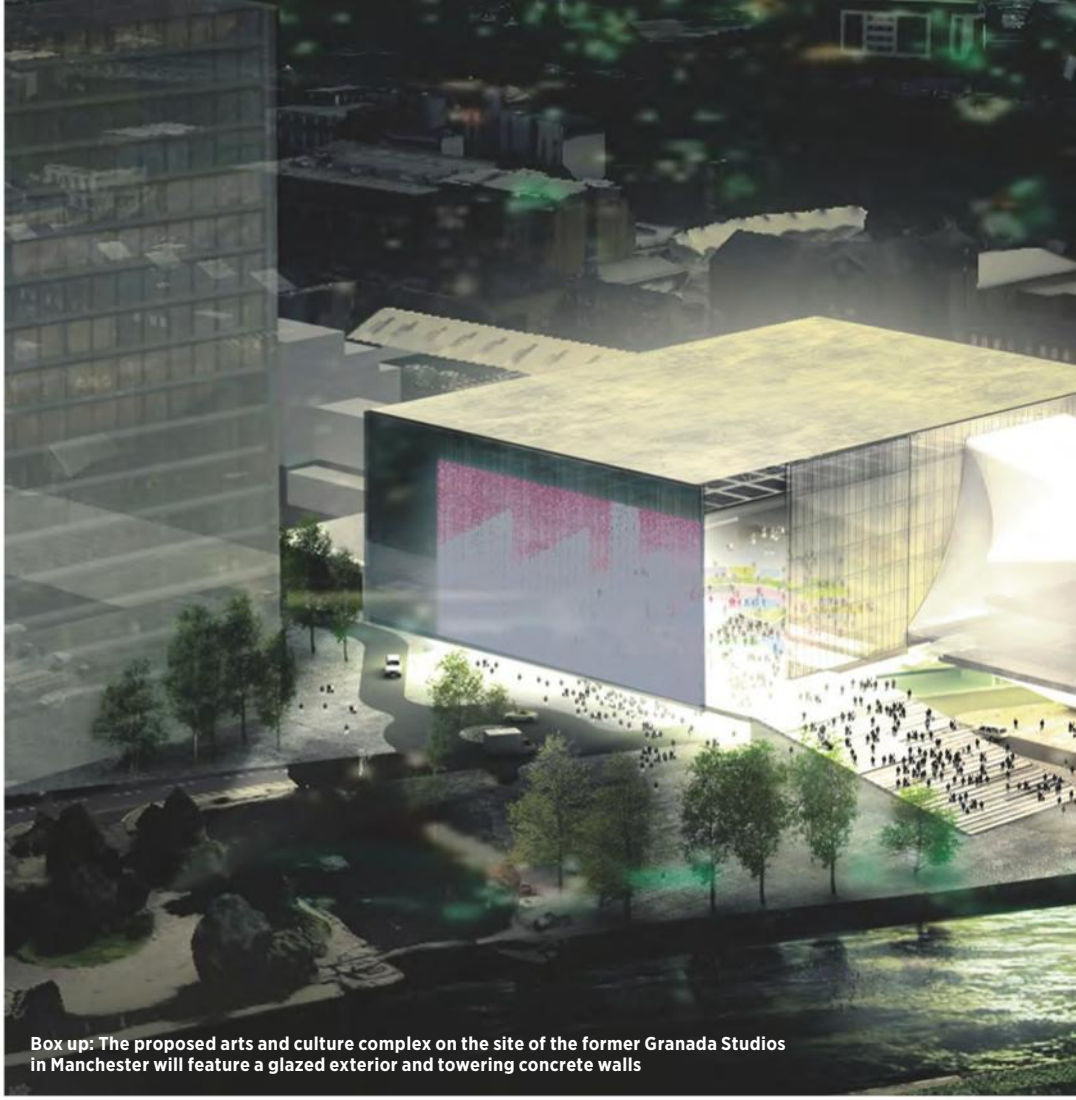
Photograph John Shearer/Getty Images

ARCHITECTURE

Factory settings, restored

Industry and artistry combine for a groundbreaking multimillion pound Manchester arts centre formed from the creative vision of a city driven by cultural ambition

STORY BY **Edwin Heathcote**



Box up: The proposed arts and culture complex on the site of the former Granada Studios in Manchester will feature a glazed exterior and towering concrete walls

Naming Manchester's huge new performance space "The Factory" is, perhaps, post-ironic. Sitting beside the River Irwell, this site was once the centre of global manufacturing and the shabby brick viaduct that cuts through the site once carried the world's first passenger railway. But by the Fifties, the industry had gone the way of empire and the factories were levelled to make way for new studios for Granada TV. The sets for *Coronation Street* were built here. A dummy Rovers Return and Weatherfield Police Station, part of the "Coronation Street Experience" tour, still stand; what's left of the fake terraces are under wraps, awaiting demolition.

The derelict remains of industry and fakery seem the perfect setting for The Factory. The new building, currently under construction, has been designed by OMA, the Office For Metropolitan Architecture, founded by provocative Dutch architect and thinker Rem Koolhaas. Due to open in 2020, it is intended as a base for the biennial Manchester International Festival and a permanent venue for almost anything, from large-scale music events to blockbuster exhibitions and avant-garde theatrical performances.

Manchester's popular culture has grown from the bottom up, in the clubs, pubs and underground spaces and the abandoned hulks of industry. The aim of **The Factory** is to capture that sense of potential without squashing it with an architecture that attempts to define too closely what will happen inside.

All this will be made possible in a £110 million building on an industrial scale, a cocktail of theatre, factory and warehouse which will include a 1,600-seat auditorium and a "box" that can be subdivided to accommodate a crowd of 5,000 or many smaller shows running simultaneously.

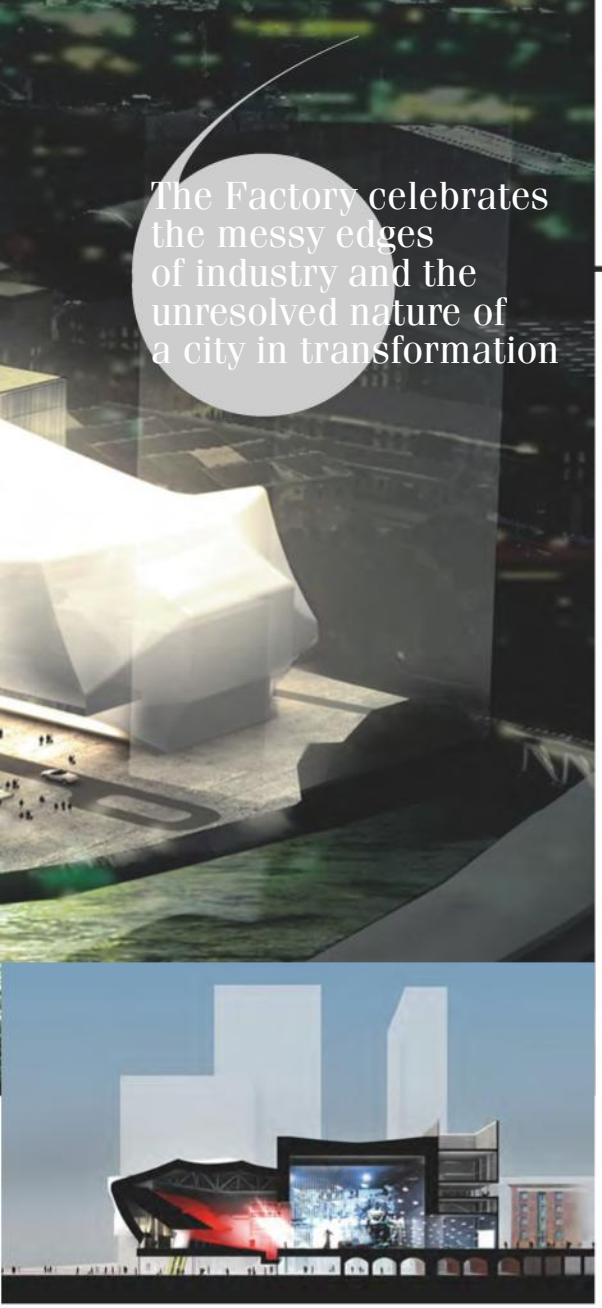
The Manchester Festival is characterised by being the world's only international festival dedicated to producing original work. And the production that goes on around performance is completely industrial in scale and ambition. The workshops for building sets, the making of costumes, the lighting and music, the trucks and logistics needed to cope with it all are a kind of heavy engineering. And in its very name The Factory acknowledges Manchester's shift from manufacture to the creative industries. It also, of course, evokes Factory Records, the label that spawned Joy Division, New Order, Happy Mondays and launched The Haçienda club. In their combination of Peter Saville's brilliant graphics, Ben Kelly's interiors and a visual language often based on the warning signs and symbols around construction sites, Factory Records blended the industrial with the cultural, the prototype for what The Factory as a place of performance has set out to do.

In the renderings the building looks odd – boxy and lumpy. The foyer is formed by what the architect describes as "shrink wrapping", the functions leading to a front that looks like an overstuffed plastic shopping bag. The box is similarly inelegant, taking its language from the local mix of engineering and industry – not the solid-brick Victorian stuff but the cheap corrugated tin boxes characteristic of industrial estates. The money here is being spent on scale, not finesse. It is fascinating in its own way and it is being inserted as the centrepiece of a huge new mixed-use scheme, which includes a 67-storey apartment tower and "creative workspaces".

What this design does is acknowledge and celebrate the messy edges of industry and the unresolved nature of a city in transformation. This could have been a bauble, an upwardly mobile arts centre with little to do with the city's actual life and everything to do with anchoring a huge gentrification project. Instead, its architects have designed a bulging, amorphous box of tricks that does everything it can to avoid easy

The masters of grand designs

OMA and their research arm, AMO, are probably the most original thinkers in contemporary architecture. With performance as their fetish, they boast Porto's skip-shaped Casa Da Música and Prada's auditorium-shaped New York store, and are currently working on the bizarre-looking and radical Taipei Performing Arts Centre.



The Factory celebrates the messy edges of industry and the unresolved nature of a city in transformation

Photographs ©OMA

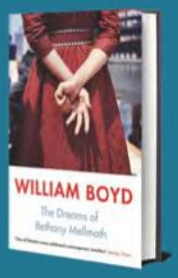
categorisation. It has an auditorium, but it isn't really a conventional theatre. It can hold classical concerts, but doesn't aspire to be a world-class concert hall. It can be fully opened out to embrace an enormous party or closed down into a series of discreet boxes for simultaneous intimacy.

The history of modern theatre design has been characterised by a desire to escape the confines of the auditorium, the horseshoe shape with its balconies and proscenium arch. The 20th century was one long quest for the grail of flexible spaces that would anticipate the changing nature of performance and destroy the hierarchy of stage and audience. But with the possibilities of augmented and virtual reality and the inexorable rise of immersive theatre, the problem today is to design an architecture capable of accommodating as yet unknown forms of performance and technology while making a space that embraces the city rather than appearing as an exclusive enclave. In a way, the problem is to make a place that is as good as an abandoned factory. That's what they're calling it. Now they just have to make it. **GQ**

15 Dec

What: Sofia Stevi
When: Until 22 April 2018
Why: Athens artist Stevi makes artwork in Japanese ink that straddles the domestic and erotic. Torsos and limbs dissolve into psychedelic patterns, while fleshy fruits and body contours are expressed with cartoon-like playfulness. **SH** *Baltic Centre For Contemporary Art, Gateshead. balticmill.com*

BOOKS



From brief encounters to tales of New York

1 The Dreams Of Bethany Mellmoth
By William Boyd (Viking, £12.99)

Fakers, fraudsters, cheats, pseudo-intellectuals, thieves and liars make William Boyd's first collection of short stories in almost a decade particularly rewarding. (He published *Fascination* in 2004, with his collection of stories from the first half of his career, *The Dream Lover*, following in 2008.) Boyd's interest in fakers goes as far back as Logan Mountstuart of *Any Human Heart* and, before that, his own successful hoax, when in 1998 he pulled off a biography of an invented abstract expressionist, Nat Tate.

That insider knowledge of the art world and its varps (vaguely art-related people, as he terms them) gives authenticity to his short fiction set in its shadier enclaves. In "The Man Who Liked Kissing Women", a much-married London art dealer is convinced he can remain faithful to his pregnant new wife if he "only" kisses other women. His life is, of course, as much of a sham as his handling of a newly discovered Lucian Freud painting, and the juxtaposition of romantic chaos and Freud's portrayal of youthful beauty makes for an ideal pairing.

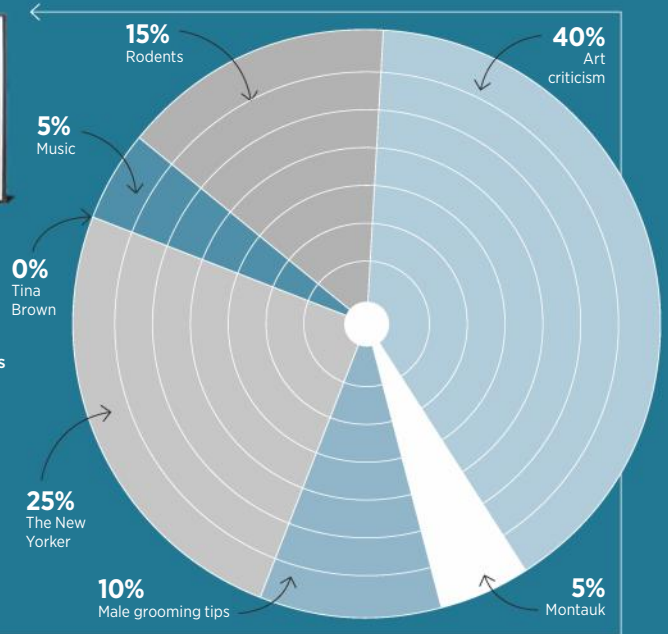
While the happily married Boyd has always had a gift for getting a rake or a rogue down on paper, in the title story he examines the inner life of an understandably confused twentysomething daughter of one such toxic man: Zane, a self-styled "urban expert" missing in LA since walking out on his wife and daughter two decades earlier. Bethany and her messy idealism is this collection's most touching pseud: a drama school reject trying to make it (intermittently) as an actor, a novelist, a photographer, a singer... but above all, as a humane person. Her tribulations lead her to the edge: we see her marooned in a caravan in Wells-next-the-Sea, as a walk-on in a terrible film about Milton and in Bexhill-on-Sea, running away from the chaos of her mother's life and towards the selfish vacuum of her dad's.

"'Naif' painting is crap but charming, 'faux naif' is good painters trying to paint in a crap but charming way and 'faux-faux naif' is just crap but everyone will think it's amazing," reflects an overpaid portrait painter here. If storytelling is itself the ultimate form of fakery, as fans of his novels already know, Boyd is dependably a master of what's most true: an always elegant realist whose characters will get under your skin. **Olivia Cole** *Out now.*

The pie chart review

At The Strangers' Gate
By Adam Gopnik
Riverrun, £20.
Pages 272.
Out now.

An elegy for a lost city – Eighties New York – that still seems strangely prevalent. *New Yorker* scribe Gopnik's recollections of a happy marriage and an unhappy relationship with vermin delivers not the Manhattan of scenes, to which he shows little interest in belonging, but of connections, of which he makes many, some profound: Richard Avedon, Robert Hughes, Jeff Koons. Rather than juicy anecdote, *The Strangers' Gate* gives up sage advice on metropolitan living – not least the need for sound pest control. BP



Get art smart

With a wealth of contemporary art on our doorstep, it's only fitting that London showcases each collection in a pristine space that energises the eye. Receive your cultural fix at **Maddox Gallery**

Whether you are a full Damien Hirst, Bradley Theodore art buff or just dabble in appreciating something a little bit different, there is a cutting-edge art destination in London that is as accessible as it is inspiring.

With a roster that includes Massimo Agostinelli, Chris Moon and Los Angeles based street artist RETNA among many influential others, the Maddox Gallery is designed to impress. In addition to the impressive 3,750 sq ft Victorian townhouse in Maddox Street, and a second gallery in London's iconic Shepherd Market, the group have now expanded to include **Maddox Gallery, Westbourne Gallery**, a 4,000 sq ft space in the heart of the capital, less than two years after its initial opening. That's making a serious statement in a world saturated by cheap knockoffs and copycat Instagram accounts. From Andy Warhol to Picasso, rising British artist Dan Baldwin to an impressive selection of David Yarrow's striking photography, this is a venue that's worth repeat visits. Pop in for a cheeky art purchase or mooch around to brush up on your chiaroscuro art knowledge.

Where to start you ask? Why not check out the Connor Brother's exhibit. These brothers know a thing or two about putting paint on canvas. Sell out shows in Los Angeles; Sydney and London have lead them to be auctioned alongside Banksy and Mat Collishaw. Think clever reincarnations of vintage Mills & Boon novels with ironic titles like "If Its Not Weird I'm Not Interested" and "Every Saint Has a Past". And judging by the glittering crowd that regularly visits the Maddox you would be in good company. Thierry Henry, Bernie Ecclestone and daughters, Jamie Redknapp and Robert Pires are just some of its regular clients. This is definitely the venue to sign up to the newsletter for.

To see the full list of artists currently on show and all future exhibits visitmaddoxgallery.co.uk or @maddoxgallery

Dressed to Impress

A wealth of inspiring modern collections make this gallery a repeat cultural experience

Bradley Theodore's 'Anna & Karl' sculpture and 'The Only Queen' painting at Maddox Gallery, Mayfair

Michael Moebius's trademark bubble gum series available from Maddox Gallery

RETNA's 'Eye Can't Live With You Can't Live Without You' and 'When You See Me Walk Into A Room Mark', at Maddox Gallery

16 Nov

Snap decisions

Fall Out: A Year Of Political Mayhem by Tim Shipman

In 2016, the *Sunday Times* political editor Tim Shipman published *All Out War*, revealing in salacious detail what really went on during the EU referendum. This month, his new volume, *Fall Out* (*William Collins, £25*), promises to do the same for Theresa May's disastrous election campaign and it's certain to ruffle feathers. **Charlie Burton**

POLITICS

How podcasts replaced sound bites

Print might still set the agenda, but in 2017 it's being defined in small downloadable chunks. Delivering wit, wisdom and warnings to Westminster and beyond, there's no better way to hear every side of the story

STORY BY **Matthew d'Ancona**

Politics is podcasting. Well, not quite. There is still all the other stuff – voting, legislating, governing and making a mess of Brexit – but if you want to understand contemporary political discourse, to hear the heartbeat of power in 2017, download and listen.

Such programmes have been around for almost 15 years. The word "podcasting" was itself first used by the journalist Ben Hammersley as long ago as 2004 – the year in which Facebook was founded, broadband became widely available and everything changed. But it is only recently that podcasting has moved to the very hub of political life and become an indispensable medium for protagonists and consumers alike.

Why so? The mainstream media still exercises huge power. Donald Trump would not hate the *New York Times* and CNN so much if they were an irrelevance. In the UK, politicians are as obsessed as ever by the *Today* programme and *Newsnight*. The print media may be searching for new business models, but newspaper reviews remain a staple across all items – proving the extent to which the press still sets the agenda.

But podcasting is a format that fits the spirit of the age with almost uncanny precision. It suits time-poor consumers who dislike appointment broadcasting and want to listen or watch at a time of their choosing. More interesting is the fluidity and flexibility of most podcasts: they lack the formal structure of traditional broadcasting, the word-perfect scripting, the tightly choreographed segments. Many of them are the punk descendant of the Socratic dialogue: a couple of talking heads discussing a contemporary topic in an informal fashion.

And this suits the times, which are volatile, unpredictable and harder than ever to describe using traditional categories. Often, a free-wheeling debate is frankly more enlightening than the rigid format of left vs right, Labour vs Conservative, Leave vs Remain and presenters battling time limits.

The 21st-century world is less and less reducible to these convenient boxes. In its very formlessness, podcasting acknowledges the novelty of the landscape it addresses. *The Joe Rogan Experience* – hosted by the eponymous American stand-up comic and mixed martial arts expert – claims to have achieved 90 million downloads a month. Its success flows from Rogan's readiness to listen to his guests and their sheer variety: he is as likely to host a cosmologist or philosopher as he is to have three of his buddies talking about political correctness, feminism and conspiracy theories.

Power players: Podcasts such as HuffPost's Commons People are shaking up political discourse

Lacking formal structure and scripting, podcasts are the punk descendant of the Socratic dialogue

The variety of digital outpourings is overwhelming. The first rule, naturally, is to listen with discernment. Test-drive lots of podcasts and ditch all but the best and most intriguing. Don't waste your time on shoddy goods.

The second rule is even more important, which is not to listen only to the content that you find politically appealing. It is easy and tempting to retreat into a digital echo chamber of your own making. The algorithms that power your social media feeds will direct you to more of what you already agree with. Have the wit to resist this.

As a creature of the political centre, I am a natural fan of Yascha Mounk's *The Good Fight*, *Pod Save America* (co-hosted by Barack Obama's former speech writer, Jon Favreau), HuffPost's *Commons People* and the shows produced by the *Times* and *Guardian* (for which, full disclosure, I write a column).

Now more than ever, though, it is essential to venture off your home turf and listen to content that challenges your preconceptions. The strength of podcasting on the American right is remarkable. *Get Off My Lawn*, Gavin McInnes' new show, is as thought-provoking as it is hilarious; Ben Shapiro's *The Daily Wire* is a model of intellectual rigour that should force all liberals to think deeply; Lauren Southern speaks for the young contrarian right with a vigour that older centrists ignore at their peril.

The new breed of podcasters don't think much of the way in which the middle-aged have dealt with debt, militant Islam, the politics of gender, nationhood... and just about everything else. Bear in mind that their generation will be running the world before you know it.

Why bother with all this? Because the lesson of the past two years is that old certainties are fading, prediction is getting harder and new ideas are emerging at extraordinary speed. Download or be left behind: the times they are a' changing. GQ

Illustration **Joe Waldron**

On now

What: Everything At Once
When: Until 10 December
Why: This group show from Lisson Gallery takes its title from John Cage's 1966 pronouncement: "Nowadays everything happens at once and our souls are conveniently electronic (omniattentive)." It's 50 years of artistic endeavour under one roof. **SH** *The Store Studios, London. thestores.com*

MUSIC

Taylor Swift puts her Reputation on the line

After her latest single took aim at her fiercest Twit-crits, can the star every Kim, Katy and Kanye has an opinion about continue to give as good as she gets when her fifth album hits the haters?

STORY BY **Dorian Lynskey**

The parameters of celebrity are defined by technology. Beatlemania metastasised via television. Madonna was a creature of MTV. Britney Spears was tormented by TMZ and the industrialisation of gossip. In 2017, the fame of 27-year-old Taylor Swift is shaped by the relentless churn of tweets, clickbait, hot takes and memes.

It wasn't always like this. For a decade, Swift enjoyed a traditional ascent – a canny young singer-songwriter who transitioned from country to pop on a rising tide of sales – but her 2014 album, *1989*, changed the rules of engagement completely. This pop juggernaut made her the most talked about star in the world: a lightning rod for accelerating cultural anxieties about race, gender and privilege. Is she a feminist? Is she a racist? Does she support Trump? On and on it goes. You can't discuss – or indeed *be* – Taylor Swift without discussing how she is discussed. Whether you're a fan, a hater or a shrugging bystander, the sheer volume of opinion is exhausting.

Faced with a media maelstrom, a singer can either rise above the chatter, like Adele, or steer into it, like Michael Jackson. The title of her imminent fifth album, *Reputation*, suggests that Swift has chosen the latter option. In the artwork, her face is half-infested with newsprint, although a more realistic portrayal would feature five intrusive adverts, a sidebar about celebrities fallen on hard times and a sponsored video that plays without your permission. The full ugliness of the online experience.

When Swift launched the album in August with "Look What You Made Me Do", a camp, self-referential revenge fantasy, talking about it simply as a song was impossible, because it was another instalment in the 24/7 multimedia event that is Being Taylor Swift. So, of course, giddy speculation about who it was really about (Katy? Kanye? Nicki? Kim?) collided with hyperbolic denunciations. Just weeks after Swift was praised for successfully suing a DJ for sexual harassment, one normally sensible critic designated her "an embodiment of Trump culture". No other musician on earth has the power to make so many people lose their minds.

Somehow in the last three years Swift has become the focus of a megaton of bad faith, meaning the same strength and self-possession that once made her admirable now apparently makes her a cold, conniving, petulant, privileged diva. Never mind that she's an artful songwriter and a complicated human being. The meanest and most simplistic interpretations stick. Swift's angriest critics

Fans and flamers: Taylor Swift performs at Club Nomadic in Texas, 4 February 2017; (right and inset) the 'Look What You Made Me Do' video, in which she declares the death of her old image

NEW RELEASES

Noel Gallagher's High Flying Birds
Who Built The Moon?
(Sour Mash)
Out on 17 November

While Liam delivers Oasis methadone on his solo debut, Noel shakes the kaleidoscope on a wide-ranging third album with nods to New Order and U2.

James Holden & The Animal Spirits
The Animal Spirits
(Border Community)
Out on 3 November

Former techno DJ Holden is fully reborn as the leader of a band where analogue synths jostle with brass and woodwind.

Courtney Barnett and Kurt Vile
Lotta Sea Lice
(Marathon Artists)
Out now

Two brilliant singer-songwriters, Barnett and Vile intertwine voices and guitars on a collab that sounds like a conversation between friends.

Jessie Ware
Glasshouse
(PMR/Island)
Out now

With rare emotional intelligence and soul, Jessie Ware is this generation's Sade. Marriage and motherhood inform her smoothest, deepest album yet. **DL**

!

Morrissey was polishing his martyr's halo and sharpening his knives before Taylor Swift was even born. He collects grudges the way most artists treasure gold discs, counting each enemy as a point in his favour. On *Low In High School* (*out on 17 November*), he chooses some substantial foes. Morrissey's most political record yet presents life as a grand, romantic struggle between the forces of repression (government, militarism, the media, the police) and the redeeming virtues of love and sex. Yes, sex. The Eighties' most famous celibate is now writing songs called "In Your Lap" and "When You Open Your Legs" and declaring, "Society's hell. You need me just like I need you." He's still rejecting the endless disappointments and corruptions that lie beyond his door, but at least now he has company. The music, produced by Joe Chiccarelli, is suitably torrid and urgent. This is not a subtle record. It's a lip-smacking, scenery-chewing repudiation of a world that, to quote The Smiths' album, won't listen. In these grim and combative times, Morrissey's blunt discontent may strike a louder chord than usual. "They who rain abuse upon you," he sings on "Israel", "They are jealous of you as well." Look what you made him do. DL

Photograph Getty Images

seem to follow the golden rule of Littlefinger from *Game Of Thrones*: "When I try to understand a person's motives, I play a little game. I assume the worst. What's the worst reason they could possibly have for saying what they say and doing what they do?"

"Look What You Made Me Do" plays, unfortunately, straight into their hands. Artists have often written about their feuds and foes, from Morrissey to Eminem, but none of those unapologetically divisive figures were desperate to be liked. Swift tries to play it both ways, with self-aware humour – as she once said about "Blank Space"'s ironic riff on her boy-crazy reputation, "If you don't get the joke, you don't deserve to get the joke" – but self-awareness isn't magic. Unlike the similarly hater-bashing "Shake It Off", which was light enough to resonate with anyone, I'm not sure "Look What You Made Me Do" is relatable or empowering if you're not, well, Taylor Swift.

> No other musician on earth has the power to make so many people lose their minds

At this stage, *Reputation*'s reception will inevitably be a referendum on Swift's public image, but she can still carve out her own space in the songs. Hopefully "Look What You Made Me Do" is just tactical throat-clearing before she moves on to more universal topics, because online discourse is a beast. If you engage with it, however cleverly, all you do is feed it, until it grows big enough to devour your art and leave nothing but a narrative you can't control. As a wise woman once said: shake it off. GQ

Reputation is out on 24 November.

ART

Spend time with the masters of the universe

This autumn, brush up on greatness at the Tate museums with three exhibitions that highlight important movements in the history of art

STORY BY **Sophie Hastings**

Tate Britain

For *Impressionists In London*, Tate Britain has amassed 100 works by Monet, Tissot, Pissarro et al to chart the story of those French artists who sought refuge in Britain during the Franco-Prussian War. The paintings of London seen through French eyes are so recognisable it's hard to imagine they're not British. "You have to pinch yourself," says Tate Britain director Alex Farquharson. "It's a reminder that at least half of British art history since the 16th century is made by émigrés who moved here."

Curator Caroline Corbeau-Parsons says the artists particularly loved London's parks. "They were amazed that they could walk on the grass. You can't in Paris. It's much more formal. They felt a sense of freedom here, but were also fascinated by the displays of class and social codes in organised sports, the Henley Regatta, elegant clothes and uniforms. French artists altered representations of London in art and this continues: if you google 'London', it's Monet's work that comes up."

Impressionists In London, French Artists In Exile (1870-1904) is on until 17 May 2018.

Tate Modern

Amedeo Modigliani (1884-1920), another émigré artist, is the Tate Modern's focus. In 1906, he moved from Italy to Paris, where he joined an artistic community that included Paul Cézanne, Pablo Picasso and Jean Cocteau. Modigliani died aged 35 from tubercular meningitis, but his constant experimentation and idiosyncratic style made him one of the greatest artists of the 20th century. His nudes were considered so shocking that police censored his only solo lifetime exhibition on the grounds of indecency. Tate shows 12 Modigliani nudes, the largest group ever seen in the UK, alongside his iconic portraits and his lesser-known sculptures.

Modigliani is on until 2 April 2018.

Tate Liverpool

Two decades after Modigliani's death, a Cairo-based collective of artists and writers was also re-examining the female body, in paintings such as Kamel El Telmissany's "Nude" (1941), which comments on the increase of sex workers in Cairo due to an influx of British soldiers. Tate Liverpool's presentation of a neglected chapter in art history, *Surrealism In Egypt*, explores life under British colonial rule during the Second World War and the emergence of the "subjective surrealists". The exhibition tracks the history of the Art Et Liberté group though paintings, drawings, film, photography and letters, revealing the influence of the Cairo art scene on international artists such as André Breton and Lee Miller. GQ

Surrealism In Egypt: Art Et Liberté 1938-1948 is on from 17 November – 18 March 2018.

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SPORT

The first rule of Tunnel Club...

Manchester City's new 'backstage-pass' hospitality is in a league of its own. But it's not for true blues, so who else will want to go?

STORY BY **Martin Samuel**

It's called The Tunnel Club, and it's £15,000 a pop. This season, fans of Manchester City have been able to pimp their matchday, courtesy of the latest corporate experience.

City's is the first Tunnel Club, but it won't be the last. Tottenham will have one when their new ground opens next year, and the idea was imported from the NFL anyway. The AT&T Stadium, home of the Dallas Cowboys, is credited with originating the Tunnel Club idea.

So, what is it? Well, for £299 per person, per match, rising to between £7,500 and £15,000 for season tickets, members experience an unprecedented level of comfort and access. The five-course meal and plush padded seats are not new, but the tactical briefing from Pep Guardiola's staff, featuring the same video clips the players have used to prepare for the match, is. So, too, is pitchside access in a roped-off VIP area before the game and the view of the players in the tunnel, separated by one-way glass. Have you been to those aquariums with glass arches where sharks swim over your head? It's like that, except the fish are next to you. This, City say, is "backstage access to world-class football", but it isn't access-*all*-areas. If it all kicks off in the tunnel, for instance, there is a button that frosts the glass in an instant. You don't get to see the juicy stuff.

This, no doubt, is part of football's corporate future. But is it true to City? In the early part of the season, Tunnel Club seats were often half-empty. On the day Liverpool visited in September, packages for three of their next four home games were still on offer. And, against Everton in the first home game of the season, there was nearly a fight.

Tunnel Club seats are in front of the press box, so we watched it unfold. There were three middle-aged men and a teenager, probably about 15. Wayne Rooney scored for Everton and the boy went nuts. No harm in that. He wasn't sticking it to the City fans, he was supporting his own team. But you can't do that these days. Everyone must be in their correct pen, or there's trouble. Mollycoddled modern fans cannot handle the presence of The Other. So it got quite nasty.

One prize pillock – a young man, early twenties, also in The Tunnel Club – became very aggressive towards the boy. The older men told him to behave, to grow up. The hostility continued. They shifted the boy to the other side of them, which seemed to defuse matters. But when City equalised, late, this charmer moved towards the group again, arms outstretched, swaggering, shouting, provocative. The men didn't step back one inch. Had it come to it, I know who my money would have been on. Some of these old guys are quite tasty. At the end, it was obvious the stewards were concerned. The City fan should have been thrown out. But he was in The Tunnel Club. At the very least he'd paid close to £300. It wouldn't be the most auspicious start.

Here's how City describe The Tunnel Club: "A premium networking space, perfect for you and your clients." And you know what that means: away fans. If you've spent £60,000 on four Tunnel Club passes, damn right when Everton come to town you're going to take your best guy on Merseyside and his Toffees-mad son.

Yet City aren't really a Tunnel Club outfit. They're not Manchester United. They don't bring the M6 to a standstill for hours every time they play. Like most, even in our globalised Premier League, they remain a local club for local people. And those people aren't big on £15,000 season tickets. We all know what City's owners are trying to do and you can be certain others will follow. But whether all English clubs are ready for it is another matter. You want The Tunnel Club? You can't handle The Tunnel Club. GQ

Inside Man City's £15,000 ticket

75 NUMBER OF WINES AND CHAMPAGNES ON OFFER

! The supporters' tunnel runs alongside that of the players, to mirror their walk to the pitch.

11 DIAMETER IN METRES OF THE CIRCULAR CHANGING ROOM

250 AREA OF GLAZING IN SQUARE METRES

264 HEATED SEATS WITH USB PORTS

1 IN-HOUSE SOMMELIER

224 'PREMIER LEVEL' SEATS

! Supporters can greet the team as they make their way through the suite to the changing room.

5 COURSES OF FOOD SERVED TO GUESTS

1 PANE OF ONE-WAY GLASS BETWEEN PLAYERS AND DINERS

25 BACKROOM STAFF ON HAND TO DELIVER PERFORMANCE ANALYSIS

18 Nov

What: Turner In Surrey
When: Until 4 March 2018
Why: Drawing from the collections at Tate, the V&A, Walker Art Gallery and Manchester Art Gallery, more than 50 works by the "Painter of Light" are testament to the countless trips JMW Turner made to Surrey. Highlights include "View Of Richmond Hill And Bridge" (1808). Also on display are the artist's watercolour box, palette and fishing rod, loaned by The Royal Academy. **SH** *The Lightbox, Woking. thelightbox.org.uk*

FILM

Mr Spielberg goes to Washington

As Hollywood's power players line up their all-star takes on the troubling state of American politics, GQ asks why cinema does its best work in the dark

STORY BY **Stuart McGurk**

It was, depending on your point of view, a marketing ploy, a counterinsurgency by serious cinema in the age of *The Emoji Movie* or Hollywood's real-life equivalent of the Avengers assembling, only with Steven Spielberg as Nick Fury. On 6 March, 45 days after Donald Trump's inauguration as the US's 45th president, it was announced that Spielberg would suspend post-production on his long-awaited sci-fi epic *Ready Player One* and instead direct a film about the Pentagon Papers.

The film, about the *Washington Post*'s war with the White House over their 1971 publication of top-secret military documents, would see Tom Hanks (as *Post* editor Ben Bradlee) and Meryl Streep (as its publisher, Katharine Graham) tackle prominent issues, such as the role of a free press, the morality of leaks and the dividing line between national security and national interest. You imagine everyone involved would have had to resist mouthing to camera, *"This is actually about now."*

That Hollywood would react to the Trump era is no surprise. But that an industry that considers a decade or three in development to be a standard office workflow has managed to kick into gear, within weeks, is almost without precedent.

The Post, as the film is known, will sneak in just before the Oscar deadline and arrive on UK screens in January 2018. What's more remarkable is that it's not alone. George Clooney's *Suburbicon*, for instance, which also uses a period piece to tell the tale of today, is out later this month.

Make American greats again: Woody Harrelson in LBJ; (below) Liam Neeson in Mark Felt: The Man Who Brought Down The White House

The film, says Clooney, was inspired by Trump's angry campaign speeches "about building fences and scapegoating minorities". The result is a resurrected and updated Coen brothers script from the Eighties based on the true story of William and Daisy Myers, a black family who were terrorised after moving to the suburban idyll of Levittown, Pennsylvania in 1957.

Trump was elected during shooting and crew members would say, "It's too bad it's not coming out today." But then, of course, came Charlottesville and the kind of relevance no one would wish for. "Unfortunately," Clooney said, "these issues never get old."

It begs the question, out of the worst of times, might we get the best of Hollywood? After all, 1976's *All The President's Men* was only made because of all the president's corruption.

More films are in the pipeline. There's *Mark Felt: The Man Who Brought Down The White House* – about the Watergate source Deep Throat – while Rob Reiner's *LBJ* will star Woody Harrelson as the former vice president taking office after JFK's assassination.

But don't expect a film to tackle the Trump era head-on any time soon. After all, good cinema needs perspective. The first major films about 9/11 – *World Trade Center* and *United 93* – didn't arrive until five years after the event.

Recently, I asked Alec Baldwin if he could see himself playing Trump in a dramatic film. He said no; he didn't feel Trump was worthy of that kind of attention. "The comedians," he told me, "will have it covered." He's probably right.

Expect, rather, a film that begins on an office door, with a nameplate that says Robert Mueller III. Expect it to be directed by Spielberg and Mueller to be played by Tom Hanks. **GQ**

Suburbicon is out on 24 November.

ALSO SHOWING

1 Marjorie Prime

The month's strangest and most intriguing film by far, *Marjorie Prime* is set in a near future when a service can create holographic projections of late loved ones and sees an old lady (played by 86-year-old Lois Smith) re-create her former husband – but in his prime (in this case, Jon Hamm-level prime). The kicker: she must share their anecdotes so he becomes more him, but, with dementia, she is becoming less her. **SM**
Out on 3 November.

2 Battle Of The Sexes

From the directing duo behind such quirky-twee offerings as *Little Miss Sunshine* and *Ruby Sparks* comes this true-life tale of the time a loudmouth old tennis champ (Bobby Riggs, played by Steve Carell) took on the women's No1 (Billie Jean King, played by Emma Stone) in a one-off tennis match: the battle of the sexes. Expect bittersweet moments, off-key humour and no shock endings. **SM**
Out on 24 November.

3 Justice League

What, you want more? Then punch yourself in the face with joy, as the superheroes with the most convoluted plotlines in cinema are back. Not just Ben Affleck's Batman, but Jason Momoa's Aquaman, Ezra Miller's Flash, Ray Fisher's Cyborg, Gal Gadot's Wonder Woman and, just possibly, Henry Cavill's Superman to save the day. (Definitely. It's in the trailer.)
Eleanor Halls
Out on 17 November.

Photographs **Capital Pictures; LMK Media; Planet Photo; Sony Pictures; Tate; Warner Bros**

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The self-made list

GQ have partnered with innovative travel brand **Tumi** to reveal our pick of ten individuals who made a name for themselves all on their own...

For over 40 years, Tumi has been producing some of the finest travel essentials around. Now, in keeping with its reputation as the go-to brand for the businessman on the go, the innovative luggage-maker has teamed up with some of the world's most impressive self-made entrepreneurs, in an effort to make their work trips that bit smoother. For a better understanding of who these trailblazing individuals are, here's everything you need to know...

Patrick Johnson

Founder

P. Johnson Tailors

Following eight years of training under tailor Robert Emmett in London, Patrick Johnson returned to his native Australia in 2008 to set-up a made-to-measure business, P. Johnson. Today, due to his signature Antipodean take on Italian formalwear, Johnson's bespoke services have a global reach, with showrooms in Sydney, Melbourne, New York and London, as well as a workshop in Tuscany where production primarily takes place.

19 degree International carry on by **Tumi**, £855. tumi.com

Nicholas Campbell

Founder and Managing Director, Narcissus Arts

The art market may still be dominated by oligarchs and millionaires, but thanks to Nicholas Campbell – whose consultancy Narcissus Art caters to the less eye-popping end of the spectrum – that elitist world is slowly becoming more accessible. Founded in 2010, and originally targeting young professionals wanting to spend their first bonus and first time homeowners wishing to decorate their wall space, Narcissus Art has not only made Campbell the go-to specialist for sourcing artwork under £10,000, but its success also pushed him into creating a sister establishment, Narcissus Interiors, in 2015.

Tim Soret

Creative Director and Founder

Odd Tales

As a self-taught coder, motion designer and art director, Tim Soret is a multi-faceted talent, and he began perfecting his skillset ever since landing his first job at a web agency in Paris in 2007. Having then freelanced in the French capital for more than nine years, he eventually decided to move to London to set-up Odd Tales, the studio behind the highly anticipated cyberpunk video game *The Last Night*.

Jackson Boxer

Founder and Chef

Brunswick House

When he was only five, Jackson Boxer was already cooking at the stove. Nine years later he was catering for his parents' parties. And by 26 he had accumulated a decade of experience in professional kitchens. Today, Boxer is a prominent figure in the world of gastronomy, heading-up Brunswick House Café in Vauxhall, one of the country's destination restaurants that serves up seasonal British dishes to critical acclaim.

Jeremy Jauncey

CEO and Founder

Beautiful Destinations

Jeremy Jauncey is the enviable globetrotting entrepreneur behind Beautiful Destinations, a travel-focused Instagram feed which was activated in 2012 with the aim of inspiring others to traverse the globe. Five years on – and with a 9.6-million strong following amassed – Jauncey's Beautiful Destinations is now not only a social media sensation with a cult-like popularity, but it's also an award-winning creative agency that helps companies such as Hilton grow their online presence. Jeremy also invested in various companies such as Tictrac, Fly Victor and Vhoto.

Huib van Bockel

Founder

Tenzing Natural Energy

During his tenure as Red Bull's head of marketing, Huib van Bockel developed some of the company's finest content, events and brand partnerships, before exiting in 2014. Nowadays – through self-funding and loans – he runs Tenzing Natural Energy, his self-made energy drinks organisation. Its USP? A recipe containing less than half the sugar of his former employer's product.

Alexander Kølpin

Director and Founder

Kølpin Design

With a fashion designer mother and architect and theatre producer father, Alexander Kølpin was raised on creativity. It comes as no surprise then that he excelled at the Royal Danish Ballet school during his teenage years and was appointed principal dancer at 21. But since that only partially sated his working appetite, he's also – among other feats - created a dance company during his twenties, directed, choreographed and produced short films and chanelled his artistic energies into designing several hotels, notably the personally curated Sanders in Copenhagen.

TLX International slim carry-on by **Tumi** £465. tumi.com

Ross Bailey

Founder & CEO, Appear Here

Those who believe that age and experience are key to business clearly haven't heard of Ross Bailey. In 2013, aged 20, he launched his own online retail marketplace Appear Here, and a year later secured £1 million of funding from those who backed the likes of Hailo. By simplifying the way in which commercial landlords rent out their space to retailers and entrepreneurs – mainly by dumbing-down legal jargon and having a two-page tenancy agreement - Bailey has not only changed how shops are booked nowadays, but he's also given high streets across the country a new lease of life.

Arrivé Bradley Leather backpack by **Tumi**, £955. tumi.com

Taavet Hinrikus

CEO and Co-Founder, TransferWise

Estonian-born Taavet Hinrikus was originally renowned for starting as Skype's first-ever employee in the role of director of strategy. After departing in 2008, he quickly switched from disrupting telecoms to disrupting finance and co-founded TransferWise, an online banking system that cuts out foreign exchange fees in order to make international money transfers less expensive. Considered as one of the UK's most successful unicorn startups, the company is now valued at over $1 billion. Alongside running his business, Hinrikus is also an angel investor and adviser to the prime minister of Estonia on the digital agenda.

Marc Burton

Founder

Tonteria, Ramusake and DecorumLYD

Marc Burton is the man responsible for founding some of London's best nightspots within the past decade, including former club Whisky Mist and flamboyant Mexican tapas lounge and tequila bar Tonteria in Chelsea. And if becoming one of the hospitality business' most prominent players wasn't sufficient, he's also lent his hand to the fashion world through DecorumLYD, his clothing brand that specialises in crafting luxury leather jackets for men.

Win

over £1,000 worth of Tumi goods

Travel in style

Whether you're a high-profile director or a creative seeking to satisfy your wanderlust, there's no excuse for owning second-rate luggage. Luckily, we're giving one GQ reader the chance to walk away with over £1,000 worth of Tumi goods.

The prize: Tumi Kirtland Continental Expandable: thanks to its durable ballistic nylon case, this carry-on will see you through decades' worth of adventures. £675. Luke Roll Top Backpack: with enough space for all your gadgets, files and outfits for the weekend, this is the ultimate backpack for the modern-day gent. £395. *Visit gq-magazine.co.uk/article/self-made-list*

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GQ Life

EDITED BY
PAUL HENDERSON

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Grey matters

Depression can leech all the colour from your life. Brighten your outlook and lighten the load with our expert advice on opening up

STORY BY **Alex Godfrey** ILLUSTRATION BY **Jeremy Booth**

MENTAL HEALTH

Where to find light in the darkness of depression

One in two people will suffer from mental health problems in their lifetime. But there's no shame in speaking out, so isn't it time to share the burden?

Steven Edwards picked a dog-friendly bar for us to meet in, as he has a little puppy, Lyla. He got her a year ago to help him with his depression – routine and responsibility work wonders. When *GQ* gets there at 4pm, Lyla's sleeping on his lap. Edwards, drinking lemonade, is nervous. "It's still massively a work in progress," he says of his current condition, glancing over. "Just knowing I'm doing this, meeting you… I've been in a bit of a state all day." The day after he first wrote about his depression on Facebook, in May 2016, he wrote a public blog post. He was going to be cycling around and climbing up Mount Snowdon, then kayaking for 4km, to raise money for mental health charity Mind and needed to explain why. He'd wanted to do a positive post, but when it came to it, he couldn't. "I'm low," he wrote. "Lower than a snake's belly. I cannot cope."

According to the recent Adult Psychiatric Morbidity Survey conducted by NatCen Social Research for NHS Digital, one in six adults surveyed in England met the criteria of a common social disorder. This, consultant psychiatrist Lenny Cornwall tells *GQ*, takes in a wide range of issues, including anxiety, OCD, panic and depression – but many more of us could be affected at some point in our lives. "Everybody will have had an experience when, looking back on it, they may say it was a pretty bad time," says Cornwall. "If you look at whether you've had a mental health problem at any time in your life, it's probably more like one in two people."

Recently, after a decade of physical and mental suffering, Edwards was diagnosed with an anxiety disorder, which has led to depression. In retrospect, he says, his anxiety was born ten years ago, when he became a policeman in Hackney. He didn't realise it then, but he was being bullied at work by a senior member of staff who, he says, made his life hell. This resulted in irritable bowel syndrome, which was enormously disruptive. Eventually he had a couple of breakdowns: one saw him smashing his car up while he was driving and then, at work, "I ripped my clothes off; had a full-blown anxiety attack. I couldn't do my job. I needed serious help. After that I was off work for nearly a year. Things got a lot worse before they started to get better."

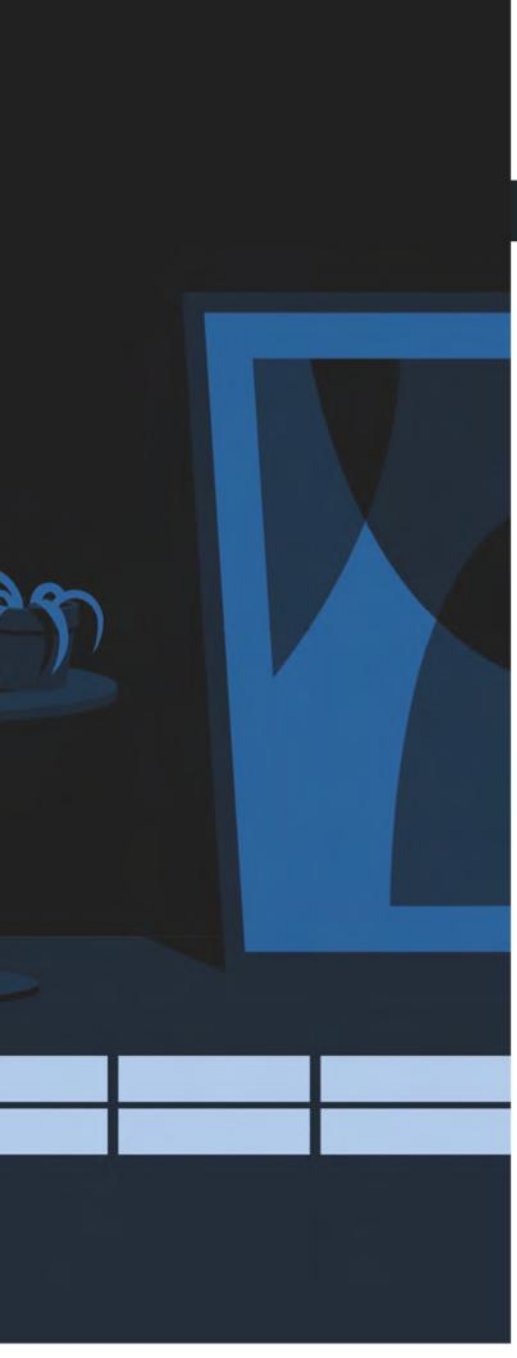
His breakdowns, he says now, stemmed from years of emotional denial. As a policeman, due to his steely demeanour, he'd often be the one sent out to deal with heavy situations. It was the same in his personal life – people would come to him with problems, because he "never got wound up, never got upset, never got angry, never got excited. I'd shoved everything in a box for so long and now it was trying to get out." His parents split up when he was 16; later his mother told him he didn't cry, just took it on the chin. "I was like, 'Whatever. Getting upset isn't going to help me.' But it turns out it would have done!"

76% of UK suicides are male – it's the biggest killer of men under 50

Isolated incidence: One in six adults in England suffers from a common social disorder such as anxiety or OCD

During her speech to the Charity Commission in January, Theresa May proposed plans to transform attitudes to mental health, aware that it is "dangerously disregarded" as secondary to physical health. "If you have a mental health problem, people are more likely to try to avoid you," she said. Edwards has had extreme experience of this. "As police officers we deal with mental health every day," he says. "You've got drug addicts, missing persons, people with bipolar, all day, every day. People describe them as nutjobs, so for anybody else to say that maybe they've got some of

Illustration **Jeremy Booth**



those problems, you just automatically get put in that box. Someone will turn up in an office role and everyone's always like, 'Oh, what are they doing there? They've gone a bit wibble.'"

Naturally, this attitude does not encourage openness. Edwards believed that showing his emotions would be a weakness, so for years he never did. After his breakdowns came horrific bouts of self-harm, some of which, he says, were a way of communicating how much trouble he was in, because he didn't know how to talk about it.

"People can be worried about opening up for fear of another person's reaction," says Cornwall. "Even I have patients who say to me, 'I didn't want to tell you that because I thought you might be cross with me.' That just doesn't happen! The important step forward is for the person to think about what they're doing and talk to somebody about it, but somebody who's not going to panic about it or be judgemental. Helplines such as the Samaritans' can be great as a way to talk to somebody about it in a useful way."

After trying to strangle himself with a T-shirt in bed one night – thankfully thwarted by his wife – Edwards went to his GP and was prescribed antidepressants, which had a temporarily positive effect. Then, though, came more self-harm, a return trip to the GP and some different drugs. Transitioning between antidepressants created awful side effects, but finally last summer he saw a psychiatrist who prescribed him something that helped substantially.

"The trouble," says Cornwall, "is that medications can be very effective, but the science isn't there to say who's going to respond to what. There's a lot of trial and error to find something that's going to work. It's a discussion that has to be had at the outset – it's going to be a difficult process to get to what's going to work for you. If a person knows that, then they're more likely to put up with side effects in the hope it gets somewhere."

Searching for a better way to express his pain than self-harm, Edwards finally started to talk about how he felt and then write about it. "People knew I was ill," he wrote on his blog last September, "so I didn't have to show them any more." Opening up has helped immeasurably. "Before, if I felt something, I would suppress it," he says. "But what helps me is the opposite – talking about it is how I cope with it." He's also decided that police work is not for him. There's still a long way to go, but today he seems healthy, happy – and talkative.

Cornwall believes that people today are communicating more about their mental health issues. "I think the stigma is going down," he says. "People are in the media talking about what's happened to them, and that helps people, undoubtedly." Indeed, millennials are highly vocal on the subject. While promoting his debut album, grime artist Stormzy spoke to Channel 4 about his experiences with depression, which he documented through song. "The NatCen Social Research data shows the proportion of people who have got a significant problem and are getting help," continues Cornwall. "In 2009, it was 30 per cent. In 2014, it was 45 per cent. So it's got better, but it's still bad."

As a police officer, feeling that he needed to be the embodiment of strength, Edwards found it tough to talk, to the point of denial – but such trepidation affects many of us. "Sometimes," says Cornwall, "telling independently minded men – or women – who consider themselves the type of person who sorts their own problems out, that the solution to their problem is to talk to somebody can be undermining or counterintuitive for them."

But it's worth a push. Suicide rates have been rising – there were 6,188 in the UK in 2015, an increase on 2014, and 76 per cent of UK suicides are male – it's now the biggest killer of men under 50. It needn't be. If you're suffering, talk. If you sense someone is suffering, talk. We just need to talk. **Alex Godfrey**

For more information, visit mind.org.uk

There were 6,188 suicides in the UK in 2015, an increase on 2014

WELLNESS +

Come up for air

Fill your lungs and empty your mind, Chris Baréz-Brown finds deep-breathing techniques will help you keep a clear head

Breathing seems like something we do unconsciously, without thinking about it. However, over the years, most of the senior executives I've worked with say that learning how to breathe properly has changed their lives. Recent research shows the positive impact deep breathing has on our ability to deal with stress. Learning how to manage your emotions and remain calm under pressure impacts your productivity and creativity. The emotional intelligence service TalentSmart conducted research with more than a million people and found that 90 per cent of top performers are skilled in remaining calm under stress.

Luckily for us, we can all learn to breathe better and keep stress in check. Most of the time we only use the top third of our lungs, especially when we are stressed. It's the bottom third of our lungs, however, that supply two thirds of our breathing capacity. As a result, our cognitive abilities go slack, we have trouble staying alert and often just have less fun.

There are plenty of ways to breathe more deeply, but the approach I use is the five-six-seven method.

1. Breathe in through your nose for a count of five, feel your belly expanding.

2. Hold that breath for a count of six.

3. Blow out through your mouth for a slow count of seven.

4. Repeat until you feel calm and connected.

Breathe well, it's the secret of life.

Chris Baréz-Brown is a self-help author. uppingyourelvis.com

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PERSONAL TRAINING #10

This month
If you only do one exercise, make it...

The TRX long-arm side plank rotation

This move will pump up your deltoids, lose your love handles and refine your alignment, setting you up for six-pack perfection. Short- to long-arm side plank rotations are torso rotations taken to the next level, requiring whole-body engagement and superior shoulder, core and hip stability.

Jonathan Goodair
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Shorts by **Nike**, £70. nike.com. Trainers by **Adidas**, £150. At Schuh. schuh.com. Socks by **Adidas**, £8 for three pairs. At JD Sports. jdsports.com. Suspension Trainer by **TRX**, from £99.95. trxtraining.co.uk

1 Preparation

In plank position, hook feet through TRX straps, forearms at shoulder-width on the floor with elbows under shoulders. Do not allow hips or back to sag.

2 Rotation

Maintaining stable shoulders and torso, shift weight to left forearm and place right hand under right shoulder. Straighten right arm as you rotate hips and shoulders to the left to side plank position. Reach left arm straight up and turn your head to look up at it.

As you rotate, your legs split, with left leg forward and right leg to rear.

3 Return

Return to start position, rotating hips and shoulders to the right. Place left forearm on the floor then the right.

Repeat on other side, reversing sequence.

Perform 3 sets of 5 reps each side, with 60 seconds' rest between.

Photograph **Mark Challender; Ben Riggott** Grooming **Samantha Cooper** Model **Paul Knopps at W Models**

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BEAR GRYLLS #30

How to find (and keep) a team that works for you

Indispensable employees require inspirational employers to keep them motivated – and vice versa. Whether old hand or new recruit, it's about rewarding risks and building respect

United we stand: Bear Grylls in The Dolomites with Kate Hudson and the team behind Running Wild, April 2015

I am lucky to employ some great people, and I've learned a lot about what makes a good employee and what makes a good employer. One of the things I'm most proud of is how many of those who work for us have been there almost from the beginning. They want to be part of the family.

A good employee should understand that they will only have a job if they contribute more than they cost. I'm not necessarily talking about finances here: as long as they continue to give more than they take, they're building longevity for their own jobs.

But don't be lulled into a false sense of security that being part of a dynamic team is Easy Street. Good employers hunt out the determined and the positive so, in turn, to be a great employee you have to deliver on that. Our team requires people who are willing to go the extra mile, day in day out, never giving up, setting themselves and our brand apart. In short, they must be 100 per cent committed to the cause, which in our case is empowering young people for adventure. We know that ambitious projects take a special team and that together we are always stronger.

Taking pride in one's work doesn't happen by accident. From the beginning, I have always known that people work for many more reasons than money. I believe that having a purpose, value and vision all count for more than cash.

That's not to say money isn't important. In fact, whenever we employ someone, we make a point of asking them how much they would love to be paid in an ideal scenario. Generally people give us an honest figure. If we like them, we make them an offer ten per cent higher. It invariably surprises them. But we always earn that ten per cent back many times over, in increased loyalty, motivation and better work. The benefit far outweighs the cost. And it gives our employees a sense of pride, trust and empowerment.

But I still believe money is low on the list of motivating factors for most employees. Far more important is the feeling that they're well looked after and that their boss has got their back. Instead of chastising people for being human, bosses should encourage a culture in which failure is seen as an inevitable consequence of risk-taking. Most people don't want to look vulnerable. This means that employees become reluctant to take risks and so their performance at work can never be anything other than ordinary.

When employees are empowered and trusted, they return that trust

A great employee is encouraged to take considered risks. This gives them a shot at achieving the extraordinary. But they'll only do that if they know their employer admires people who try, fail and get back up again.

Life – and therefore work – should be fun. Corporate culture, riddled with politics and one-upmanship, isn't, which is why more and more people are looking for new paths. For example, we operate an unlimited *paid* holiday policy, an idea I got from Netflix. Some employers might worry that this would be open to abuse. For us, though, it really isn't, because when employees are empowered and trusted, they return that trust. If anything, I find our team takes less than they are meant to!

I rarely give a CV more than a cursory glance because I'm not really looking for great exam results. I want to know what people are like in a crisis. Loyalty, dedication, integrity and enthusiasm: these are the qualities I prize. Not certificates.

We also try to encourage our employees to have a positive life outside of work, by volunteering, for instance. Maybe they want to be a Royal Marine reservist or a Scout leader – we do what we can to support them in it. We recognise that people who aim high, who volunteer to help others and who are involved in the community, are natural contributors. We want such people – the radiators, not the drains.

And as for being a good employer, much of it comes down to caring for people, listening and supporting them, encouraging them and having their backs. And then leading with a positive vision.

General George Marshall once said that his magic formula for positive relationships was this: "Listen to the other person's story. Listen to the other person's full story. Listen to the other person's full story first."

Photograph **Mark Challender**

Learn to win at the young man's game

As you grow older, your mind and body need a more disciplinarian approach. Alter your morning ritual to include these effective routines and up the productivity of your day

Work out early

Why? After your twenties, muscle mass and function decreases. The physically inactive can lose three to five per cent of muscle mass per decade but bodyweight exercises stimulate your endocrine system to produce key strength hormones and reduce the muscle-decaying impacts of aging.

How? Nick Grantham, author of *The Strength And Conditioning Bible*, says you can enjoy strength gains with this five-minute morning blast. "Pick two to three whole-body exercises, such as burpees, squats and press-ups," he says. "Then do each of them over a period of five minutes. Choose a work-to-rest ratio based on the following: easy – work 20 seconds, rest 40 seconds; moderate – work 30 seconds, rest 30 seconds; hard – work 40 seconds, rest 20 seconds." Doing this routine in the morning raises metabolism so burns further calories while you consume your breakfast.

Visualise success

Why? Visualisation, where you mentally rehearse a positive outcome to a subsequent physical activity, is used in all walks of life. Wayne Rooney used to ask the kit man which socks United would be using the next day so he could picture himself scoring in them that night. "Many high-achievers engage in mental imagery," says Ian Robertson, professor of psychology at Trinity College Dublin. "They go through routines beforehand. Scans show that almost all parts of the brain that are active when you're actually doing it are active when you're imagining it."

How? This is a useful tool for every working day, especially a presentation. Spend five minutes in the morning picturing how you'd like things to go, how you'll handle feelings of anxiety, how you'll answer awkward questions. By the time you present to the boss, you'll feel much more confident.

Be grateful

Why? According to Ed Diener, a leading researcher of happiness, a person's values are an accurate predictor of happiness. People who value compassion, collaboration and a goal to improve the environment, for instance, are far happier than people who value looks, money and popularity.

How? "Make a gratitude ritual part of your morning routine," says life coach Tomas Svitorka. "Every day, write down three things you're grateful for and why. Think about the things you take for granted, such as running water or having a choice of different foods. Imagine how inconvenient your life would be without them. Gratitude is powerful, and there are hundreds of studies showing a positive effect on psychological and physiological wellbeing. Do this every day and it'll have a profound impact on your happiness."

Improve your physical efficiency

Why? Proprioception is described as an "ability to sense stimuli arising within the body regarding position, motion and equilibrium". It's why, even if you're blindfolded, you'll know your arms are hanging by your side or above your head. In essence, it gives you a sense of self.

How? "Thankfully, it's easy to improve proprioception and stems from working your core," explains top triathlon coach Darren Smith. "When you're cleaning your teeth, bend one knee and lower your body, keeping your back straight. Once your teeth are clean, do it with closed eyes and on one leg. Then move on to jumping and landing on one foot." Improving proprioception also benefits running, cycling and many more activities.

Increase your peace of mind

Why? Studies into mindfulness show that it results in mental clarity, increased focus and a greater ability to deal with stress – all desirable for a working day. Further studies show mindfulness forges a similar neural network to that of US Navy Seals.

How? "You can do this exercise in bed," says Mark Dunn of Positive Meditation. "For five minutes, close your eyes and focus on your belly expanding and contracting. Mentally time the length of each inhalation and exhalation. Every time your breath changes direction, start again from one. Whenever you notice that your mind has wandered, return your focus back to the breathing. For the rest of the day, whenever you remember, feel your belly moving with your breathing and it will bring more peace to your day."

Illustrations **Francesco Poroli** Photographs **Getty Images**

Eat a beetroot breakfast

Why? Beetroot's mooted as a legal performance enhancer because the nitrates within flow into a biochemical pathway that converts them to nitric oxide. Studies have shown this conversion has the effect of reducing the oxygen cost of low-intensity exercise and extending time to exhaustion in high-intensity exercise. It is also a good source of iron and other antioxidants (notably betacyanin), and more recent health claims suggest beetroot can help lower blood pressure and prevent dementia.

How? Try the following recipe from British Cycling's Team Sky. Simply juice carrot, celery, cucumber, ginger, pineapple juice and beetroot every morning for a nutritious and rather delicious start to the day. **James Witts**

Hug long and prosper

Men never used to cuddle – but between a shift in attitude and a rise of political PDAs, the once taboo buddy-boosting embrace has been welcomed with open arms

Cling on: In the Eighties, you had a better chance of seeing Halley's Comet than grown men hugging

There's a moment in *Star Trek V: The Final Frontier* where James T Kirk, overcome with emotion and relief, tells his closest friend that he thought he was going to die. "Not possible," says Spock. "You were never alone." Kirk all but melts and goes to embrace Spock, who stops him. "Please, Captain," he says. "Not in front of the Klingons."

Star Trek was always supposed to reflect our own values, and though this one was set in 2287, it was released in 1989, back when men hugging their male friends wasn't *de rigueur*.

Today, man hugs are rife. Many of us hug each other as a greeting, as gratitude, as expressions of affection, with some public figures leading the charge. Oval Office friends Barack Obama and Joe Biden's numerous, warm, on-camera embraces conveyed an unbreakable bond, equally as affecting on happy and sad occasions. Similarly, Princes William and Harry have been at the forefront of male wellbeing with their openness to expressing their feelings.

Dr Julian Boon, a psychologist at the University Of Leicester who lectures on the psychology of love and attraction, has noticed the change. "I recently saw one of my best friends from school after a 25-year absence and we thought nothing of a hug in the street," he says. "Twenty-five years ago, we'd probably have shook hands. There is evidence that men are now more willing to have physical contact. If you watch an old football match with Bobby Charlton, you're not going to see him score, run up to another footballer and clasp him around the shoulders. It just would not have happened. What we've got is a relaxation of codes, a consequence of social change."

Our feelings haven't altered, says Boon, who states that while women are more likely to feel love for their female friends, we as men just like each other, albeit to varying degrees. Our means of communicating our affection has changed, though. "We're much more enlightened," he says. "There has been more freedom of expression, meaning that the old buttoned-up ways are no longer as pressurising to people to behave in certain ways."

The fear men may have, or may have had – that hugging might make them look gay – is, at least in a society that allows for such freedom of expression, archaic. So, since the early Nineties, with culture at large becoming more liberal and the rise of the metrosexual, physical expression between heterosexual men has become more prevalent.

Barack Obama's embraces conveyed an unbreakable bond, equally as affecting on happy and sad occasions

Such intimacy is not, of course, universal. Our own codes are established, albeit organically, over time, and we will feel much more comfortable and willing to hug some friends, family or colleagues over others. If you haven't hugged someone before and you're not sure how to play it, it can be clumsy. Some men, most likely keen to keep their hugs on the more overtly masculine, or at least more restrained, side, couple the embrace with an alpha back pat (which, incidentally, is something you shouldn't do, as it expresses insincerity).

"We're all different in how we handle things," stresses Boon. "If someone learns a friend has cancer, some people would like to talk about it, others would not. Some people will take comfort from a big embracing hug; others will push it away. There's no genetic answer."

If we want them, though, hugs can be hugely effective. Scientifically proven to make us happy, releasing serotonin and dopamine while reducing tension and stress, they are a physical shortcut, expressing warmth and support without the need for vocabulary. As Ari Gold from *Entourage* once said: "Let's hug it out, bitch." Klingons be damned. **AG**

LIFE CYCLE

Winter is coming: How to prepare for cold weather

As conditions get worse, GQ knight rider Sir Chris Hoy reveals how to stay safe, smart and chilled on the most extreme roads of the year

Polar express: Sir Chris Hoy plans to set a new record by cycling to the South Pole in seven days

At the moment, I am training to break the world record for cycling to the South Pole. The aim is to ride from the coast to the Pole, a distance of around 750 miles. The existing record stands at ten-and-a-half days by bike and there was an attempt done on cross-country skis that took eight days. We are trying to do it in under seven, either this year or in 2018. The temperature is going to be as low as -40C, winds can gust at up to 100mph and it is definitely one of the most inhospitable places on Earth. Exposed skin, even if it is only open to the elements for a short time, can cause awful injuries. As I prepare, the message I've been given repeatedly is that there's no such thing as bad conditions, just inappropriate clothing.

It's exactly the same rule that applies to cyclists in the UK, who will carry on riding throughout the winter (although, to be fair, you are probably less likely to suffer from frostbite on your commute to work).

I have been caught out plenty of times riding in the wrong kit and it can make your journey a miserable experience. There is nothing worse than getting wet hands and wet feet, so the most important areas to look after are your extremities. For starters, always make sure you wear overshoes. Cycling shoes are covered in holes because in good weather they need to be ventilated, but they are useless for keeping out water. Overshoes will keep you warm and dry whatever the conditions.

Similarly, gloves are vital. Go for the full-finger type, but remember that if it's wet, you'll want something waterproof. If it is cold but dry, go for a pair of decent thermals.

Three essentials for your winter ride arsenal...

Light set by Exposure Sirius
Front and rear lights that react to conditions. Suitable for day and night riding. *£140. At Evans. evanscycles.com*

Overshoes by Gore-Tex
Light, waterproof and windproof, these overshoes also have an abrasion-proof Kevlar sole. *£49. At Evans. evanscycles.com*

Jacket by Gore-Tex
A shakedown jacket that is waterproof, light and breathable. *£230. At Evans. evanscycles.com*

As for clothing, think about warmth and layers. Start with a breathable base that will keep you cosy but wick away sweat. The last thing you want is a cotton T-shirt that will soak up moisture and then freeze to your body. It won't matter how good the rest of your layers are if the one closest to your skin is ice cold. In the Antarctic they say, "If you sweat, you die."

For a mid-layer, choose a man-made fabric or even merino wool, preferably with a zip. And for your outer layer, a waterproof jacket is ideal. You don't want anything bulky that will restrict your movement, but you don't want it letting in the elements, either. Plus, if it is small and light, you can always take it off.

Mudguards are also essential in bad weather. Many cyclists feel they spoil the look of a bike, but I'd rather avoid getting covered in dirt than win any style points for not having mudguards. You might also want to think about changing your tyres. Something thick (over 25mm) will offer greater puncture resistance, comfort and stability in slippery conditions.

Another must-have are lights. You should always ride with powerful front and rear LEDs turned on, day or night, because, make no mistake, it is far more dangerous riding in winter than it is in summer. My advice is also to ride much more defensively. Brake early, take corners less aggressively and reduce your speed... all the commonsense things you would do when driving a car.

Think about warmth and layers. In the Antarctic they say, 'If you sweat, you die'

The most dangerous time to be riding is always at dusk and dawn. Take even more care at junctions, try to make eye contact with drivers to make sure they have seen you and cover your brakes just in case.

Follow all that advice and your winter riding should be enjoyable. Probably more enjoyable than riding to the South Pole, at any rate. GQ

Photograph **Tom Cockram**

1

The story

The final straw was a regrettable trip to a chemist (or "drugstore," as they say across the pond). That's where Andy Katz-Mayfield waited ten minutes for someone to open a locked plastic case containing overpriced, over-designed razors. It was in that moment he realised that the shaving industry needed fixing and that he and his good friend Jeff Raider were just the people to do it. So together, over the next few months, they came up with Harry's: a subscription-based mail-order service that not only delivers high-quality blades but allows the customers to customise how often they receive them based on their individual needs.

Best face forward

The American shaving phenomenon, Harry's, has arrived on British shores. So, what's all the fuss about?

Harry's delivers high-quality blades and allows you to customise how often you receive them

The razor

It comes in three colours and looks and feels the way you would expect a high-end shaving product to look and feel. It's weighted and inspired by German knives and pens to give you optimised control. The five finely tuned blades, shaped into a gothic arch, ensure a lack of tugging or pulling when you glide the razor across your whiskers. This not only means a more comfortable shave but one so smooth you'll never go back to your old blades. We certainly aren't.

2

The experience

Not long after you sign up for Harry's, you'll receive a box in the post. If it looks like it was designed specifically to fit through your letter-box, it's no coincidence. Inside, you'll find some five-blade German razors, a handsome handle in your choice of three colours, shave gel and a travel cover. The razors were designed in the Harry's factory in Eisfeld, Germany, where it employs more than 600 people including some of the best blade engineers on the planet, so you can rest assured you're in for a special shaving experience.

3

GQ.co.uk

This month on

Scroll

...through our weekly selection of the best-dressed men in the world, added to GQ.co.uk every Tuesday at 6pm.

Select

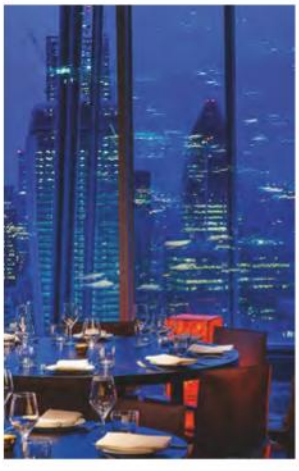
...your favourites from our list of the world's 100 best things. Perfect gift inspiration. (It's a speaker, by the way.)

Follow

...British *GQ* on Facebook to see our latest videos, plus an edit of our favourite clips from social media far and wide. We've found the best, to save your Facebook thumb.

Experience

...the latest games first via GQ.co.uk reviewer Sam White, our man on the console.



Eat

...at the right London spots. Look out for our weekly review of the best restaurant in town, live on GQ.co.uk every Tuesday at 5pm (come hungry).

We all need a buddy system

Friendship – we let it slip by, we park it for another day, we don't invest in it enough. But as life shifts between the light and the dark, it is at those times when we need our mates the most

We are too quick to forget how desperately we need our friends

A big night out with the lads – what could be more gloriously straightforward? Well, not lads exactly (not lads for a long time) but the motley crew of lawyers, journalists and one personal trainer who have become my intimates over the past ten, 20 or 30 years – the men who are in my life not because of the bonds of blood or business, not because they are family or colleagues, but because in some unspoken, nameless way, we enjoy our time in each other's company. You know – my friends.

In Geoffrey L Greif's magisterial study, *Buddy System: Understanding Male Friendships*, the author posits that male friendship is most important to very young men and seriously old men: those who are on the very cusp of the grown-up world and those who have left much of that grown-up world – forging careers, raising children – behind forever. That is who truly has time to nurture their friendships: the youth and the geezers. Because of course the rest of us – stuck in the 50 years between life's kick-off and final whistle – are far too busy to devote much time to our friends. There is so much else that gets in the way, such as finding a partner, keeping a partner, finding a home, raising children (they tell you it will be for 18 years, but it is far closer to forever) and work – the ups and downs, setbacks and triumphs, swings and roundabouts, big paydays and enforced redundancy that grace every career. Between the longing for love, the search for shelter in a nice neighbourhood and the need to pay the bills, no man – at least no man between his twenties and his twilight years – has much opportunity to put his friends at the top of his list of life priorities.

But sometimes we try. And so it was that I bought nine hospitality packages for a fight night at Wembley Stadium. My friends – those lawyers, those journalists, that personal trainer – are important to me but I neglect them. I don't mean to neglect them, but months can slip by without any contact, simply because my attention is occupied elsewhere. And so we planned a big night out for the old lads. What could possibly go wrong?

And then my father-in-law died the day before the fight. He had been sick with cancer for a long time, but you are never really prepared for the death of a parent and as we made arrangements for my wife to fly to Japan, where her father had died, I saw in her exactly the same numb, disbelieving grief that I had felt when my own parents died. You sleepwalk your way through the bureaucracy of death – the funeral arrangements, notification of friends and family, the hastily made plans to return to the old house as soon as possible. The next day my wife flew back to Japan while I stayed at home with our daughter as she tried to understand that her last surviving grandparent was gone forever and she would never see him again. The old lads went to the fight without me.

And this is exactly what happens to our friendships. They get pushed to one side, parked for later, when you are less time-poor, when things calm down a bit, because there are things that are far more important. Family. Bereavement. The obligations a man has as a father and a husband. All these things – so many things – trump mere male friendship. As does the demand – the grinding, never-ending demand – to make a living. So it is no real surprise that for 50 years the great meat and potatoes of a man's life, our friendships, are obliged to take a back seat – or indeed get in the boot.

It is a miracle that friendship survives at all.

Yet we misunderstand and underestimate friendship if we think of it merely as shore leave: time off from the demands of family life and the working world. It is easy to misread male friendship as light relief – what could be more like pure, undiluted fun than good seats at the big fight with men you have known for most of your life? But when things go »

TONY PARSONS

Illustration **Ricardo Fumanal**

» wrong – when you lose that job or the love of your life walks off with someone else or you get that unwelcome phone call from the doctor, frowning over the results of your blood tests – that is when you know the true value of friendship.

When your life slips from sunshine to shadow, as every life must and as every life will, usually at the exact moment when you are least expecting it, you not only find out who your friends are, you also discover what friendship is for.

My doctor called me. It was the call you don't want, don't expect, the kind of call where you suddenly feel mortality tugging at your collar. The kind of phone call where you think, this is how it happens and you start counting off all the contemporaries who have already fallen off their perch.

I had strolled in and out of my yearly medical as if it was a mere formality. For the 20 years I have been going to the same doctor on Harley Street, I have been lavished with glowing reports of my health. Until this year. Until the doctor called. After having the PSA score of a man in his twenties for decades, this year's blood test recorded a sudden spike. A spike which could mean that you have had sexual activity in the last 24 hours. Or could mean that you just did 60 minutes in a spinning class. Or could mean that you have prostate cancer.

An MRI scan was scheduled; a consultation with a leading oncologist was arranged. And, across my cloudless sky, a big black cloud hove into view. I talked about it to my wife, of course, and she said all of the reassuring, common sense things that I knew she would say: "Don't worry about it, you're fit as the butcher's dog", "It is almost certainly nothing" and "Isn't it best to know?" But we kid ourselves if we believe we can get all of our emotional needs fulfilled by the woman we share our life with. One of the reasons we let our friendships slide is because we falsely imagine that we can get all the support we need from our partner. But it is asking too much of any one person?

And so I talked about it – the black cloud, the unexpected blip in my yearly medical – with my friends. I did not call them up. I did not seek them out. Because that is not the way of male friendship – we do not call up our friends to share a problem. That's not the way our friendships work. But when I saw my friends after the doctor called – in a booth at Wiltons, at a gym in Hampstead, in a bar in Hong Kong – then I talked to them about my black cloud. And although some of them laughed at the possibility that we might one day die, they were sympathetic, and optimistic, and they told me of their own experiences with the health industry, from the NHS to Harley Street, and it was like sharing a heavy load.

In *Buddy System*, Greif writes that the big difference between male friendship and female friendship is that women have face-to-face relationships and men have shoulder-to-shoulder relationships, meaning women can share real intimacy while men prefer sharing an activity – fishing, football or the gym, anywhere it is not necessary to open up about their feelings.

Perhaps there is something in this, although in my experience men will talk about the hard stuff when the need is undeniable. My friends all listened to me when I dropped my black cloud into the conversation and told me honestly what they thought and, without hugging me – a hug was the last thing I wanted – every one of them made me feel better about myself, and the world, and the sudden appearance of that black cloud. In their own way – and they are all wildly different men – my friends all made me see that whatever happened next, from a clean bill of health to the worst news possible, I could deal with it. So we talked about it and then we had another drink. And that's what friends are for.

They made me feel better about myself – and the world

The reason why only very young men and seriously old men get so much out of friendship is not simply because the guys in the middle are too time-poor, frantically dealing with the infinite demands of work, marriage and children, it is also because we are too quick to forget how desperately we need our friends.

In his book, Greif breaks male friendship down into four categories: rust friends, must friends, trust friends and just friends. Rust friends are the ones who are there almost out of habit – childhood mates, brothers and cousins, the ones you have known forever. Must friends are the ones who are indispensable to your life, the friends who would bring up your children if you and your wife were killed in a plane crash. Trust friends are the ones you talk to about cancer scares. And just friends are the ones with whom you share an activity, such as football or the gym. There is overlap – given enough years and shared life experiences, a just friend can become a must friend, while a rust friend might also be a trust friend.

Greif misses one category, however, and that is lost friends. Not the casual acquaintance who slips from your life – people come and go in a lifetime and that is the natural order of things – but the ones who we let fall away. We all have too many lost friends and here is the real difference between male and female friendship: women value their friendships, as they should, but men forget.

One of my oldest friends likes to say that we financially grew up together. He means that when we started having adventures 30 years ago, we flew economy and slept on someone's sofa or shared the same hotel bed and gradually we moved up the plane and graduated to our own suites.

This friend was one of the old lads who went to the fight the night after my father-in-law died and when the fight between Saul Álvarez and Gennady Golovkin in Las Vegas was announced, he bought me a ticket to make up for what I had missed. Without discussing it, he understood exactly why I could not go and how much I had missed it. He is a must friend, if ever there was one.

In our frenetic lives, as loved ones and employers clamour for our attention, it is easy to go ages without seeing a friend or even thinking about them. Then when you meet again, you pick up where you left off, although the conversations change over the course of time. At first it is all women and work. Then one day it is teenage children and aging parents. In the coming years, when the teenage children are all grown and the aging parents are all gone, we will talk about the growing awareness that no one gets out alive. But having real friends to talk to about the sorry mess of mortality will somehow make it easier. I suspect we will even laugh about it.

But if you do not let them slip away, your friends will be there for all of it – the nights in Las Vegas and the days when you have an appointment to see an oncologist. The good times would not be as much fun without them and the bad times would be more lonely. So cherish your friends – for the best of times and for the worst of times, you are going to need them. GQ

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Spirit of Britain

Containing the true ‘aqua vitae’ of Speyside, Copper Dog is all about simplicity – a rogue Scotch from the heart of Scotland

The Craigellachie Hotel, where it all began

PIERS ADAM is on a rant. The famed nightlife entrepreneur behind Mayfair clubs Kabaret and Mahiki is a recent Scotch convert, and he's vexed it didn't happen sooner. "In my venues people drink rum, gin, vodka, but not much Scotch because it hasn't been made accessible and fun. Everywhere else in the world they love it, but we've forgotten about our own island drink. People working in the distilleries, normal down-to-earth characters, they know their stuff. But when the marketing teams start taking over, Scotch gets overcomplicated and intimidating."

For the past three years, he's been on a mission to set things right. The result is Copper Dog – and its origins are as pure as it gets. During the Second World War, Adam's father had been evacuated to Scotland, and in 2013, nearing the end of his life, Adam "thought it would be nice to take him to places he'd gone back then". They travelled to Speyside, one of the most remote areas of the Scottish Highlands, where 75 per cent of all Scotch is made, and Adam fell in love: with its rivers, glens, towns, distilleries, and most of all "the people, who are unbelievably warm and welcoming".

Adam and his father stayed in the closest hotel to where his dad lived as a child, The Craigellachie. When it was built in 1893, it was frequented by local distillery workers, who would share stories of smuggling. Illicit distillation abounded and a common device to snag some spoils was the copper dog – copper tubing with a penny soldered to one end, a cork fitted in the other. Lowered into a cask, it would be filled with whisky and concealed down a trouser leg.

Adam bought the hotel and turned the downstairs into a pub, calling it The Copper Dog in tribute to these maverick whisky workers. He then set about creating an appropriately accompanying Scotch. Recruiting Andrew Torrance, managing director of The Whisky Shop, and Stirling master blender Stuart Morrison, Adam wanted a Scotch that was "not intimidating, not patronising". Handcrafted, blended and married in Speyside, it comprises eight well-matured, well-aged Speyside single malts, and has been rigorously and repeatedly tested on an enthusiastic local community. "If its spiritual home was to be in Speyside, we wanted the locals drinking it," says Adam. "We tested it from all these guys from different distilleries. Everyone knows their salt up there."

Copper Dog was the main event at a party Fran Cutler hosted for Rosemary Ferguson at The Craigellachie in 2015, the hotel's unpretentious ambience resonating with guests including Kate Moss, Noel Gallagher and Nick Grimshaw. The Scotch fits perfectly with British tradition, says Adam. "Musically we go from The Last Night Of The Proms to our great rock'n'roll; sartorially we have Savile Row, but also tremendous street fashion. Our drinks tend to weigh heavier on the conservative side, but we're redressing that balance with Copper Dog."

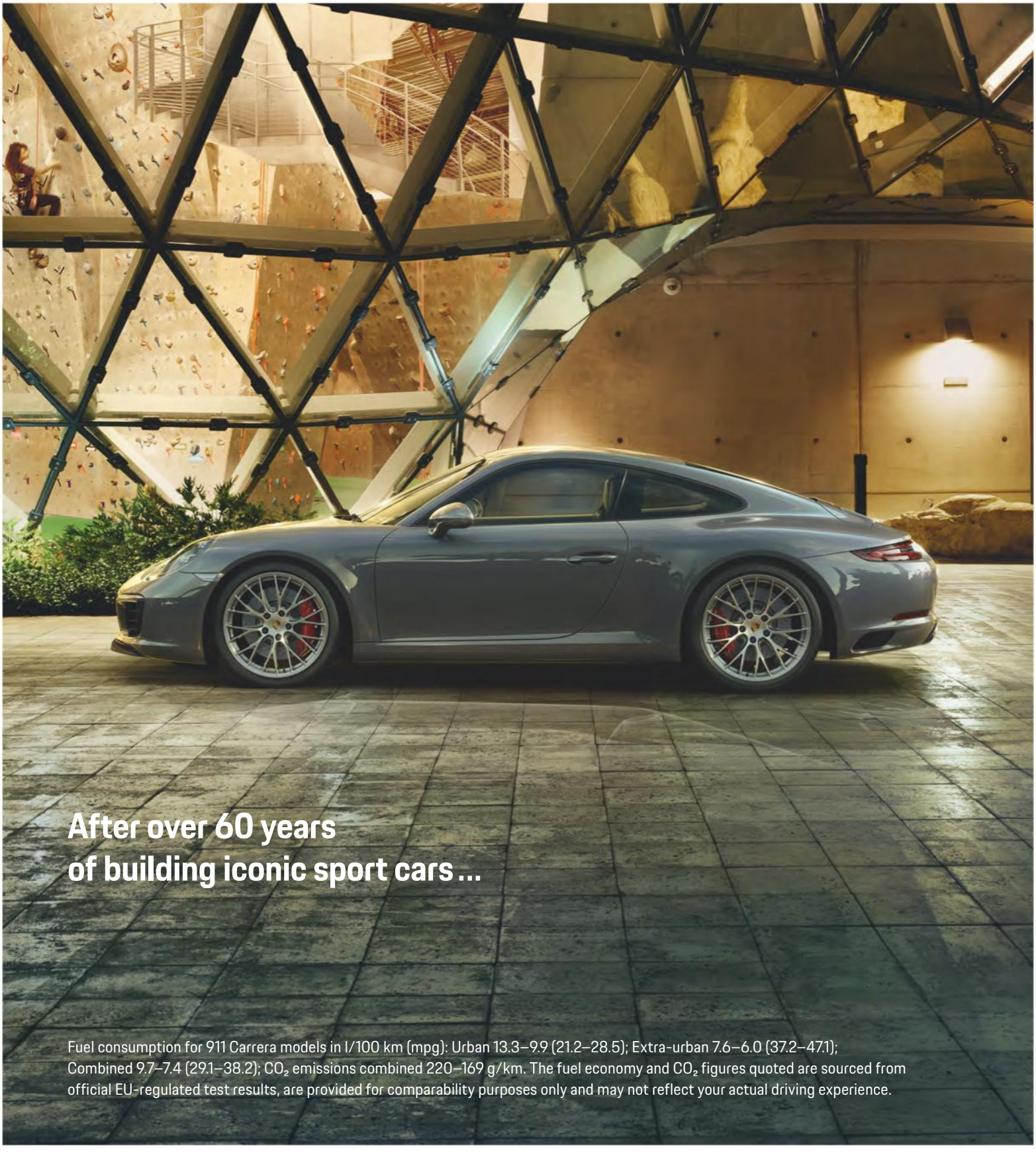
Copper Dog's front and back labels, including the whisky dipper and the dog itself, have been designed by renowned British illustrator Hugo Guinness. "It's like a stock label you'd get from a distillery," explains Piers Adam, "where the last thing they would do is overcomplicate it."

One of the keys is its flexibility. "I like a Mad Dog," says Adam, "which is just a shot with fresh-pressed apple juice, and I like a Doghouse, putting a shot into beer. It's all about simplicity. You look silly if you get some of the Scotch names wrong, but you can look even siller if you get them right! A friend of mine said, 'Finally there's a Scotch you can pronounce.'"

He laughs. Rant over, mission well and truly accomplished.

Available at waitrose.com, whiskyexchange.com and craigellachiehotel.co.uk

The Copper Dog pub



Fuel consumption for 911 Carrera models in l/100 km (mpg): Urban 13.3–9.9 (21.2–28.5); Extra-urban 7.6–6.0 (37.2–47.1); Combined 9.7–7.4 (29.1–38.2); CO_2 emissions combined 220–169 g/km. The fuel economy and CO_2 figures quoted are sourced from official EU-regulated test results, are provided for comparability purposes only and may not reflect your actual driving experience.

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DRIVE

Mobility is one of the most important issues of our age. We have become more mobile in every respect, which is a truly momentous development. Or is it? If you remain at Point A, you will never know how beautiful Point B is, nor the journey in between. This sentiment is captured perfectly in the images by photographer Stefan Bogner. And what if Yasuhisa Toyota – the world's most successful acoustic designer – had not relentlessly travelled to the four corners of the globe? The most important concert halls around the world would have a completely different, and in all likelihood less impressive, sound. Portugal, is where we staged the shoot for the new Porsche Panamera ST, alongside contemporary fashion pieces designed to cause a stir, and not just on the beach. Come with us on a little trip to some truly unique destinations because, in the end, every journey begins in your mind.

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Jacket, POR. Cardigan, POR. Skirt, £3,060. Boots, £1,223 All by **Saint Laurent.** ysl.com. Kiteboard by **Roberto Ricci Designs**, £735. roberto riccidesigns.com

ESCAPE TO THE BEACH

Just pack your bags, drive off and drift away – a stylish road trip to the sea.

TRANSFORM

The world's most beautiful roads turn a journey into an experience.

SOUND IN MIND

Top acoustic designer Yasuhisa Toyota in conversation with Burmester CEO Andreas Henke.

TRAVELLING COMPANIONS

Essential accessories for those on the road.

DISEMBARK

Four luxury hotels for you to immerse yourself in a spectacular natural setting.

SLOW DOWN

And relax... why driving a car on the German island of Sylt is so special.

DRIVE FREE

The road is the destination: Stefan Bogner photographs the most beautiful routes in the world via a hand-picked selection of grand and glorious journeys

SWITZERLAND

The old road up to the Gotthard Pass – also known as "Via Tremola" or the "Trembling Road" – is legendary. The driver jolts over the cobblestones of the historic north-south connection. The landscape is raw, the wind strong, but taking a break on the pass is not just recommended because of the view: the local grilled bratwurst sausages are among the best in the Alps.

Height: **2,091m** / Length: **6km** / Duration: **around 15 minutes**

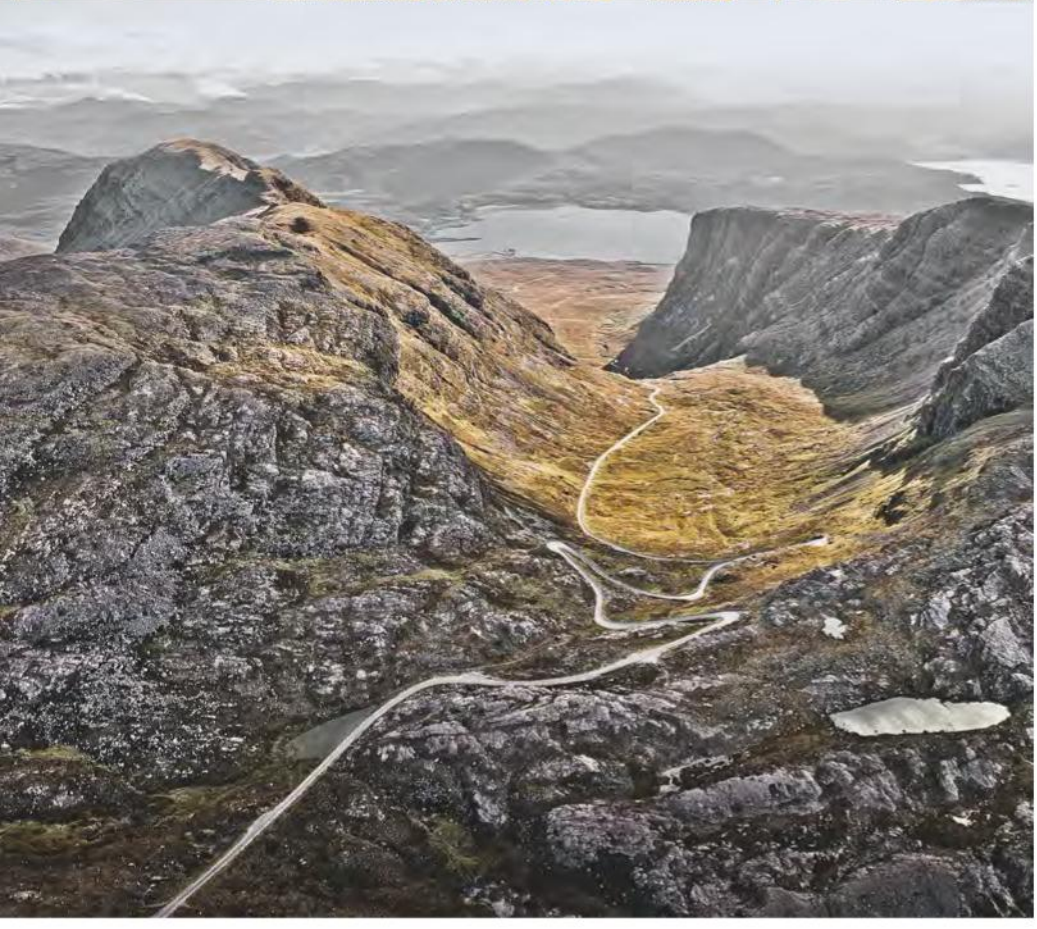
PYRENEES

For photographer Stefan Bogner, his Porsche 911 is the perfect tool with which to truly experience both the road and nature. The journey to the Col d'Aubisque takes two days, but the destination is worth every mile. At the pass, which forms part of the Tour de France route, each curve seems eternal and there are barely any trees to obscure the stunning vista.

Height: **1,079m**

Height: **18Km**

Duration: **around 40 minutes**



SCOTLAND

Bealach na Bà (which roughly translates as "cattle pass") is very narrow. It climbs to an altitude of 626 metres on the Applecross peninsula from the coast on to Lochcarron. Stefan Bogner: "Lush forests and lakes below, barren mountain landscape above – I have never experienced such an extreme change in vegetation within just 500 metres of altitude."

Height: **626m**

Height: **27Km**

Duration: **around 40 minutes**

AUSTRIA

The Silvretta High Alpine Road (Silvretta-Hochalpenstraße) is a classic for fans of sophisticated driving with a grand panorama. From Partenen to Galtür, it offers views of broad valleys – something that is rare in the mountains. A perfect route for cruising, with elegant curves and the beautiful Silvretta reservoir at the top of the pass.

Height: **2,032m** / Length: **22km** / Duration: **around 60 minutes**

DOLOMITES

On the way up to the Valparola Pass, you will not only drive through an impressive mountain landscape; there is also something for foodies. Nowhere else in Italy is there a higher density of Michelin-starred restaurants. And when the evening sun sets over the rock formations, the landscape is bathed in an incomparable palette of reds.

Height: **2,168m** / Length: **9km** / Duration: **around 15 minutes**

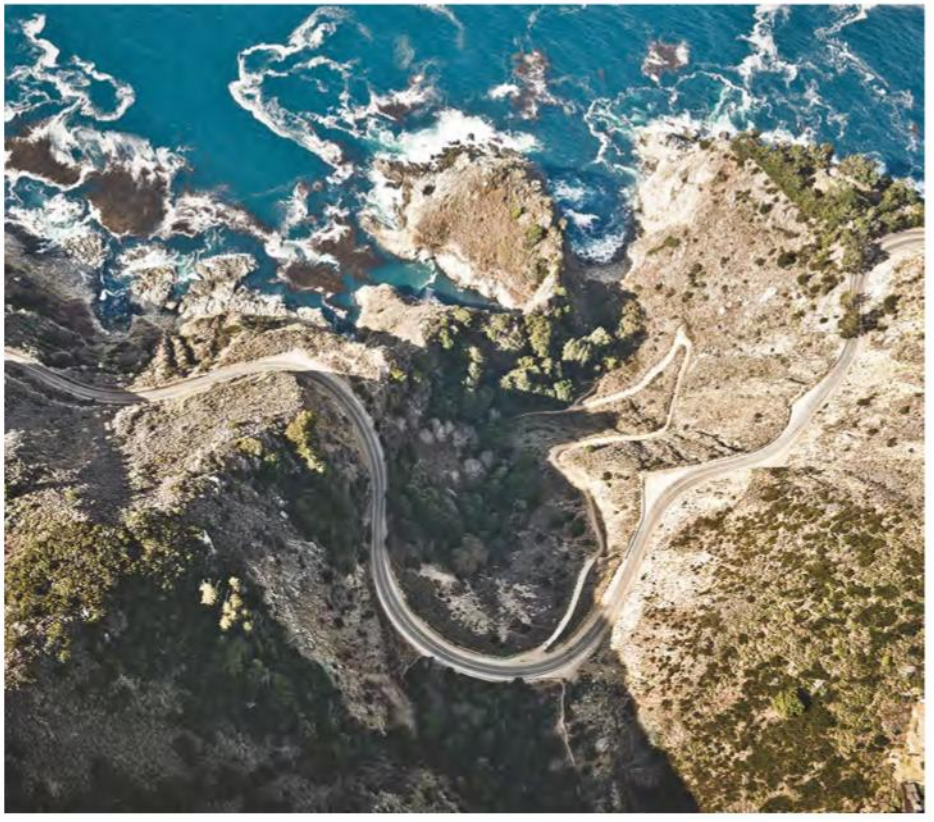
CALIFORNIA

A superstar among road trips: Highway 1, a unique journey along the Pacific coast. Particularly spectacular is the stretch around Big Sur, between Carmel and San Simeon. Unfortunately, driving connoisseurs will have to wait a little while: following a landslide (about 100 metres to the left of where this photo was taken) some parts of the road are blocked.

Height: **41m**

Length: **140Km**

Duration: **around 120 minutes**



TARANTINO STYLE

Stefan Bogner on his passion for spectacularly photographed curves

Using his images, Bogner produces the travel magazine series "Curves" (€15, published by Delius Klasing, curves-magazin.com)

GQ: What led you to photograph beautiful curves and produce your own magazine?
Stefan Bogner: It's quite simple, really: I used to create a travel guide with my design agency. I'm also a fan of cars. And this may sound a bit odd to some people, but for the past 15 years or so, just to relax, I've been enjoying driving through the mountains with friends: choose a route, drive off, eat well, go for a walk – and have fun.

And you had the idea for your magazine on one of these trips?
Exactly. I stopped at a pass in South Tyrol and thought to myself: why is there no decent literature on this subject? And I asked myself: what would it be like if Sofia Coppola and Quentin Tarantino took a road trip together? How would the film look, how would the mood be among this scenery? The answer was clear to me: the vast emptiness. Because, on the one hand, ideally you want the road to yourself. On the other hand, it belongs to everyone: car drivers as well as motorcyclists or cyclists.

And are you going to block off the entire road for your photos?
No chance. It was important to me to implement my own idea 100 per cent. That is why I initially used my own money instead of looking for a publisher. I also performed the photography myself, because I wanted to get this road-trip feeling. It would have simply looked different if there was a professional with a tripod and huge equipment. To this day, I take my photos spontaneously: that's why I drive anti-cyclically, in the spring and autumn; there is never anything going on in the mornings or late afternoons.

Once you have chosen a route, how exactly does a photo tour go?
It's very simple: usually I am on the road with my best friend, and never for more than 14 days. We only set the exact route at the very last minute. After that, it's a case of driving, stopping, getting out, maybe climbing 20 metres up the mountain, taking pictures and getting back in.

And how do you find the most beautiful curves on your trips?
Well, definitely not with a sat-nav – that would rather send you through a tunnel than over the mountain. Now I get most of the insider tips and recommendations daily by email from friends and readers. They advise me on routes from Abruzzo to Scotland, Iceland or wherever. I'm not afraid of running out of material: the world is a road trip.

Yasuhisa Toyota in the Grand Hall of the Hamburg Elbphilharmonie. The wall that comprises more than 10,000 plasterboards was designed by Toyota and his team. The differently milled craters are designed to disperse the sound perfectly

MASTER OF SOUND

Yasuhisa Toyota is the world's most successful acoustics designer. Andreas Henke, CEO of the high-end audio company Burmester, met him to talk about their shared quest for the elusive 'perfect sound'

At the bottom of the stage is a group of visitors, from whose midst a woman is singing Leonard Cohen's "Hallelujah", her voice filling the hall. Yasuhisa Toyota, 65, watches the scene from one of the upper tiers of the Hamburg Elbphilharmonie and captures it on his smartphone. This is precisely what the Japanese designer wants to achieve with his concert halls. Moving and inspiring people, enthusing them for unadulterated music. Toyota has bestowed some of the world's most spectacular concert halls with his acoustic designs, including the Casa da Música by Rem Koolhaas in Porto, the Walt Disney Concert Hall by Frank Gehry in Los Angeles, and the "Elphie", his latest work. Of course, this reserved man loves music, but this is not the only reason he and Andreas Henke, the CEO of the legendary audio company Burmester, hit it off straight away. The best acoustics designer in the world and the boss of the world-leading high-end luxury audio company did not know each other before, but quickly found common ground. Toyota explains to him his elaborate plasterboard design for the Elbphilharmonie, while Henke tells him about his dream for the ideal acoustic – and how he uses it within his company. It becomes a conversation about the love of music and the eternal, hopeless hunt for the perfect sound.

Every new project is even bigger, even more spectacular than before

Yasuhisa Toyota

Andreas Henke: Mr Toyota, can you really listen to music without paying attention to the quality of its sound?
Yasuhisa Toyota: No, I can barely manage it.
It's similar for me. The PA in restaurants, for example, is usually pretty awful!
Same here. But you say: you also produce sound systems for cars. Doesn't the engine noise bother you?
That depends on the sound of the engine (*laughs*). But seriously: even at home, very few people have a completely isolated music room. Individual noises such as steps or doors slamming are much more disturbing than the more uniform sound of an exhaust system. With full dedication, the brain can hide it pretty well. And our customers are regularly on the road, making frequent calls and so they need the best voice quality. Or they do not want to be reachable for a few minutes and pamper their soul with good music. Some even tell us that they go to the garage when there is too much going on in the house just to listen to music. I can imagine that your life is similar: do you drive a lot?
If like me you live in Los Angeles, it's inevitable. And personally I prefer absolute peace and quiet in the car.
True peace is rare in our business anyway. You have shaped the sound of some of the most famous concert halls on this planet. Even if you are at home in Los Angeles, you must travel a lot...
According to my wife: too much. I always say: my second home is on a plane (*laughs*).

Two men, the same passion: Burmester CEO Andreas Henke and Yasuhisa Toyota both live for sound perfection

I usually travel for about half the year. But right now it's even more extreme. My wife now counts the days when I'm at home. In January it was a handful, in February even fewer... Even during my trip this month I'm travelling the whole time – Paris, Hamburg, Munich, London! You work on projects, talk to architects. At the moment, especially in Europe, there is simply a great demand for good acoustics.

Europe is also the home of classical music. I'm always shocked how little classical music sells these days. But that makes me all the more glad that more and more people are going to concerts. People obviously have a great longing for an authentic sound and do not want compressed music that clogs the hearing, stresses the nerves and makes you forget how instruments really sound. We were not born for computer music or binary processes. Socially, I think this is a serious development, but for our very natural "live" sound, this is a strong argument – we hear it time and again. You also need to feel like it's "the real thing", right?

Today, much more effort and money are invested in the classical music business. And even if the individual projects are not directly related to one another, one obviously also inspires the other. We did the concert hall in Copenhagen, then in Helsinki, we worked in St Petersburg... and every project inspires the next one, and the latest one, of course, is often bigger and more spectacular than the previous one.

To the Magellan Terraces in the Panamera ST: Yasuhisa Toyota in Hamburg's HafenCity. In the background sits the Elbphilharmonie. During the construction phase, there was an information hut with a model of 'his' concert hall in 1:10 scale

Regardless of what we build, the most beautiful concert hall is nothing without music

Yasuhisa Toyota

Do you have a favourite concert hall?
Excuse me? I can only tell you the following story: A few years ago my telephone rang on 1 January. It was Valery Gergiev, the conductor and director of the Russian Mariinsky Theatre. He had met up with Mariss Jansons, the Latvian conductor, and they were having a few drinks. The two of them had the following debate: Gergiev was of the opinion that the Sapporo Concert Hall had the best acoustics, while Jansons favoured the Kawasaki Symphony Hall.

I did the acoustics for both, and the gentlemen wanted to know: "Yasuhisa, which is better?" To which I asked: "Valery, tell me: how many children do you have?" He quickly understood (*laughs*). So are you already familiar with the concert hall in Hamburg, the Elbphilharmonie?

Not yet – today is my first time here. But I've been to some of your other concert halls. And I am very excited about the "Elphie", because I imagine that your work on this hall was frankly insanely difficult. Even when trying to estimate it according to a few physical principles: if a conductor is happy with the acoustics from his position, it does not mean that the sound will be perfect at spot xyz…
You're right, though. This is a great challenge because it is actually impossible to create an identical sound everywhere. But for me it's still an incentive. And I am particularly happy when people come to me after a concert and everyone says: "My spot was the best!" Then I know I did a good job. People always want to hear from me: what is the perfect sound?

It's like asking what's the perfect painting. The perception of perfection is subjective and always transient, only temporary. I don't think much of claims of absoluteness.
And you're completely right. In the end, the personal feeling determines whether the sound fulfils and satisfies you. And tastes are also very different.
Nevertheless, the public expectation of you must be huge. Everyone who understands anything about acoustics understands that 100 per cent sound everywhere just doesn't happen.
That's right. There are different sound experiences within each concert hall, and each spot has its own special qualities. I therefore also advise you to listen to concerts in as many different spots as possible at a venue.

It is also important to consider what matters to the guest: one wants to see the conductor, the other has a soft spot for the first violin…
Right, and this certainly makes a difference to your work in the audio area. In the concert hall you can concentrate much more on a certain part of an ensemble. Generally, however, I think it's good that different halls also have different sounds; that you can have a different experience in Vienna to one in London. In the end, this has always been the case, it's just that in the past people didn't travel so much and had no opportunity to compare. That's probably similar in your work: each manufacturer has their own sound philosophy, which follows different tastes.
That's right. And while the customer can choose from a wide range of options for their system at home, when it comes to their vehicle, they are currently limited to two or three sound systems. But we are trying to bring together our ideas and the wishes of the customer. This means creating different sound modes for different preferences, musical directions or driving situations – within a fairly clearly defined listening area. This is different to at home because we don't know the customer's set-up. Is there a lot of glass? Parquet, stone or carpet? Fifty per cent of the sound quality depends on the set-up. In this respect, we have the same advantage in the car as you: we know the space and can use this to optimise the listening experience. Do you always have an idea of the perfect sound in your work?
Well, for me the result always depends on the collaboration with the architects. But to give a brief answer, no, I don't have a fixed idea of the perfect acoustic design. It is not about creating a particularly bright or dark sound. If you really want to break my work down into a style, it would probably be this: I want a sound that is as neutral and natural as possible.
And this is not always popular in today's world where people have become so used to special effects…
Could be. But that is why I like classical music, good jazz. Actually, any music that does not require electricity. Unfortunately even musicians have grown accustomed to it. Last year, for example, I was invited to India, where classical, local music was supposed to be played – at least that's what I had expected. But then everything was put through loudspeakers and the drums sounded so overblown. I didn't like it, but the louder it was, the more satisfied the musicians were.

Interview **Andreas Henke** Transcript **Alexander Stilcken**
Photographs **Benjamin Pichelmann, Thomas Raupach, Mauritius Images, prisma/alex holland**

CREATING CATHEDRALS OF SOUND

With his company Nagata Acoustics, Yasuhisa Toyota has left his mark on many important concert halls. Here's a selection…

Sydney Opera House
Sydney
Probably the most famous opera house in the world. Construction began in 1959 and it was opened in 1973. Toyota helped with the renovation in 2009.

Casa da Música
Porto
In this project, Toyota worked together with Rem Koolhaas. The Japanese designer found the collaboration with the starchitect to be a very stimulating experience.

Walt Disney Concert Hall
Los Angeles
The Frank Gehry Building is located in Toyota's city of residence. It amuses the acoustics engineer that people found the architecture funny and strange upon its opening in 2003.

So your concert halls are designed for the enjoyment of pure music?
In each case, I want to create as neutral a place as possible – halls that the conductor can interpret best for themselves. And not those that are particularly suitable for Mozart, for example. I want to inspire, not explain.
How exactly can you predict the sound of a room at the beginning?
In and of itself, not at all. I always find that most people hardly understand my profession. They are confused: is it art? Or a technical job? Is it half and half? I'm sometimes not quite sure myself how I do what I do.
I recognise that. I think it really has a lot to do with art because we give an art form, namely music, a special expression, a character. But your work also involves architecture. Here you are dealing with many scientific questions, but it's the same for sculptors, painters or photographers.
I always say: of course, we must work with the latest technology and science. But above all it's a case of feeling for the subject matter itself, a sense for the art. We use computer programs but no matter what we build, the most beautiful concert hall is nothing without music. And music is art. My work cannot be expressed in numbers.
And finally, it is also the task of a conductor and their orchestra to understand the strengths – and perhaps also the weaknesses – of the concert hall…
Absolutely. It's a combination of so many factors. I often compare my work with that of a doctor. Doctors existed long before the x-ray was invented. Today it is commonplace, but anyone who hasn't had any medical training will recognise very little on an x-ray image. And then the MRI was invented! The profession itself has remained the same, but the technology has changed it a lot. And interpreting the findings correctly is something else – a question of experience.
Despite all the technical advances, one should never lose the craftsmanship and the personal feeling of working and feeling with classical media. After all, we are not doing it for computers and metrics, but for people who want to experience music.
Exactly! Because devices can do so much, but they can't do everything, of course. And that's where we come in. No computer can tell me what the design has to be like in the end. Ultimately, this is entirely my personal decision.

WATER WORLD

When that longing to escape the city and find freedom by the sea becomes too strong to resist, the Porsche Panamera Sport Turismo will help you get there in style

PHOTOGRAPHS **Stefan Armruster**

STYLING **Ingo Nahrwold**

Jacket, £1,230. Windbreaker, POR. Both by **dsquared2**. dssquared.co.uk. Wetsuit by **O'Neill**, £79. oneill.com. Vintage kiteboard by **Roberto Ricci designs**, £735. robertoriccidesigns.com. Leather trousers by **dsquared2**, POR.

Dress by **Calvin klein 20 5W39NYC**, £1,821. calvinklein.co.uk

Jada wears: Wetsuit by **Billabong**, £70. eu.billabong.com. Sandals by **Birkenstock** , £61. birkenstock.com.
Roch wears: Jumper by **Dior Homme**, £569. dior.com. Wetsuit by **Quiksilver**, £289. quiksilver.co.uk.
Shoes by **Gucci**, stylists own. gucci.com

Coat, POR . Jumper, POR. Trousers, POR. All by **Juun. J**. juunj.com. Sandals by **Birkenstock**, £61. birkenstock.com

Jumper by **Balenciaga**, £871, balenciaga.com

Wetsuit, by **O'Neill**, £79. oneill.com. Shoes by **Gucci**, stylists own. gucci.com. Bag by **Loup Noir**, £525. loup-noir.com

GUCCI

Jacket, POR. Shoes, POR. Both by **Bikkembergs**. bikkembergs.com. Wetsuit, **O'Neill**, £79. oneill.com

Jumper, £569, Hat, £481. Both **Dior Homme**. dior.com. Wetsuit by **O'Neill**, £79. oneill.com.
Grooming **Marco Allech**. Models **Roch Barbot at Success** and **Jada Joyce at Munich models**.

1 Rucksack by **Louis Vuitton**, £2,460. uk.louisvuitton.com
2 Notebook by **Smythson**, £153. At matchesfashion.com.
3 Sandals by **Prada**, £153. At mrporter.com.
4 Wetsuit by **Thom Browne**, £5,552. thombrowne.com
5 Watch '1919 datetimer eternity blue' by **Porsche Design**, £2,846. porsche-design.com
6 Sunglasses by **Porsche Design**, £253.
7 Small notebook by **Smythson**, £48. At matchesfashion.com.
8 Jacket by **Porsche Design**, £2,005. porsche-design.com
9 Headphones 'space one wireless' by **Porsche Design**, £345.

GEAR CHANGE

Pack then sit back: with these accessories and outfits you will be elegantly styled for every road trip – even if it leads to the ends of the earth

Photographs **Jens Utzt** Styling **Thomas Haditsch**

NATURAL HIGHS

These four luxurious destinations all have one thing in common: amazing, unforgettable nature-centred experiences

Wilderness

FOGO ISLAND INN

CANADA

At the easternmost tip of Canada, this secluded hotel offers the perfect setting for a breathtaking view: outside there is only rock, heather and the rough North Atlantic. Inside there is handmade wooden furniture and colourful quilts on the beds – clear, cool design everywhere. A place to reflect and relax, where time itself seems to take a rest. From £1,100 a night.
fogoislandinn.ca

Wildlife

MOMBO CAMP

BOTSWANA

When guests land on the camp runway in a propeller plane, they feel far removed from everyday life. Civilisation seems a world away with the untamed nature of Botswana on your doorstep: Mombo is well-known among professional wildlife photographers for its diversity of big cats – from your terrace you can even watch lions hunting. Around £1,400 per person per night in a luxury tent.
mombo.co.uk

Beach

MILAIDHOO ISLAND

MALDIVES

You arrive on a seaplane and with a "Tri-Scented Lime Infused Luxury Massage", and the fun just keeps on coming. The beautiful scenery of the Maldives always motivates hoteliers towards excellence and the resort is one of the newest at the heart of the Unesco-protected Baa Atolls biosphere reserve. Only 50 villas are available here, for £1,490 per night in the high season.

milaidhoo.com

Rainforest

HOSHINOYA

BALI

In the midst of this green paradise you'll quickly forget that you're on an island. Surrounded by unspoilt nature, you will experience Bali with all your senses. The gazebos at the top of the rainforest are perfect for unwinding and meditating. Their traditional architecture is designed to help create the balance between people, the environment and the natural world.
Around £440 per night.
hoshinoyabali.com/en

FAST TRACK TO THE FUTURE

Porsche has brought its race-winning hybrid technology to the streets of London – how long will it be before it's under your bonnet?

Last September, something happened on the streets of London that was so special it could well herald the greatest change in motoring since the decline of horse-drawn carts. It was all thanks to Porsche, who brought two of the most advanced cars it has ever built to the capital's roads: the Le Mans-winning 919 Hybrid LMP1 and the Panamera 4 E-Hybrid. The aim was to demonstrate just how Porsche is planning to translate its race-winning Hybrid technology from the track to the road.

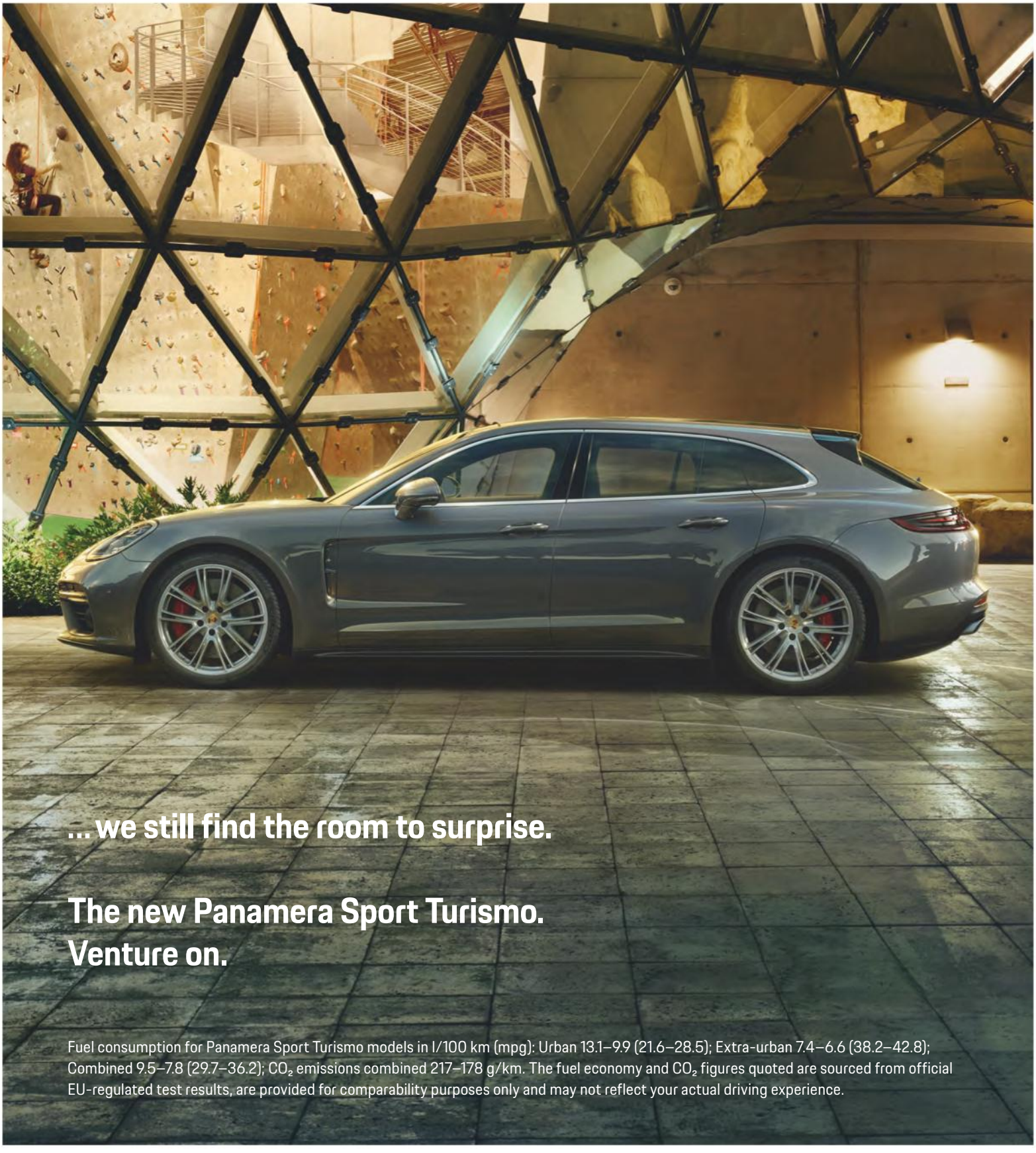
The 919 Hybrid LMP1 will have turned the most heads. The world's fastest petrol-electric race car isn't the sort of thing you expect to see around Trafalgar Square or through Piccadilly Circus. Driven by Mark Webber, Porsche factory race driver and 2015 FIA World Endurance Champion, the 919 Hybrid brought a touch of the spectacle of Le Mans to the city.

However, while it looks much more at home on the London streets than its near-relative, the debut of the Panamera 4 E-Hybrid could well prove to be the bigger story. The car is part of Porsche's proud tradition of proving innovative technology on the race circuit and then developing it for use in its sports cars. Since the debut of the Panamera 4 E-Hybrid, Porsche has also launched the Panamera Turbo model range featuring both the Panamera Turbo S E-Hybrid and the Panamera Turbo S E-Hybrid Sport Turismo, the first time it has launched a plug-in hybrid as the flagship of a model line.

Just like the 919 Hybrid, the Panamera E-Hybrid model range is powered by a combustion engine and also an electric motor charged by lithium-ion batteries. Combining the two technologies has helped Porsche achieve the dream of any engineer: producing high performance with high efficiency. It has already proved that hybrid cars can deliver unrivalled performance when the 919 Hybrid achieved an 19th overall triumph in the Le Mans 24 Hours endurance race in France in this June.

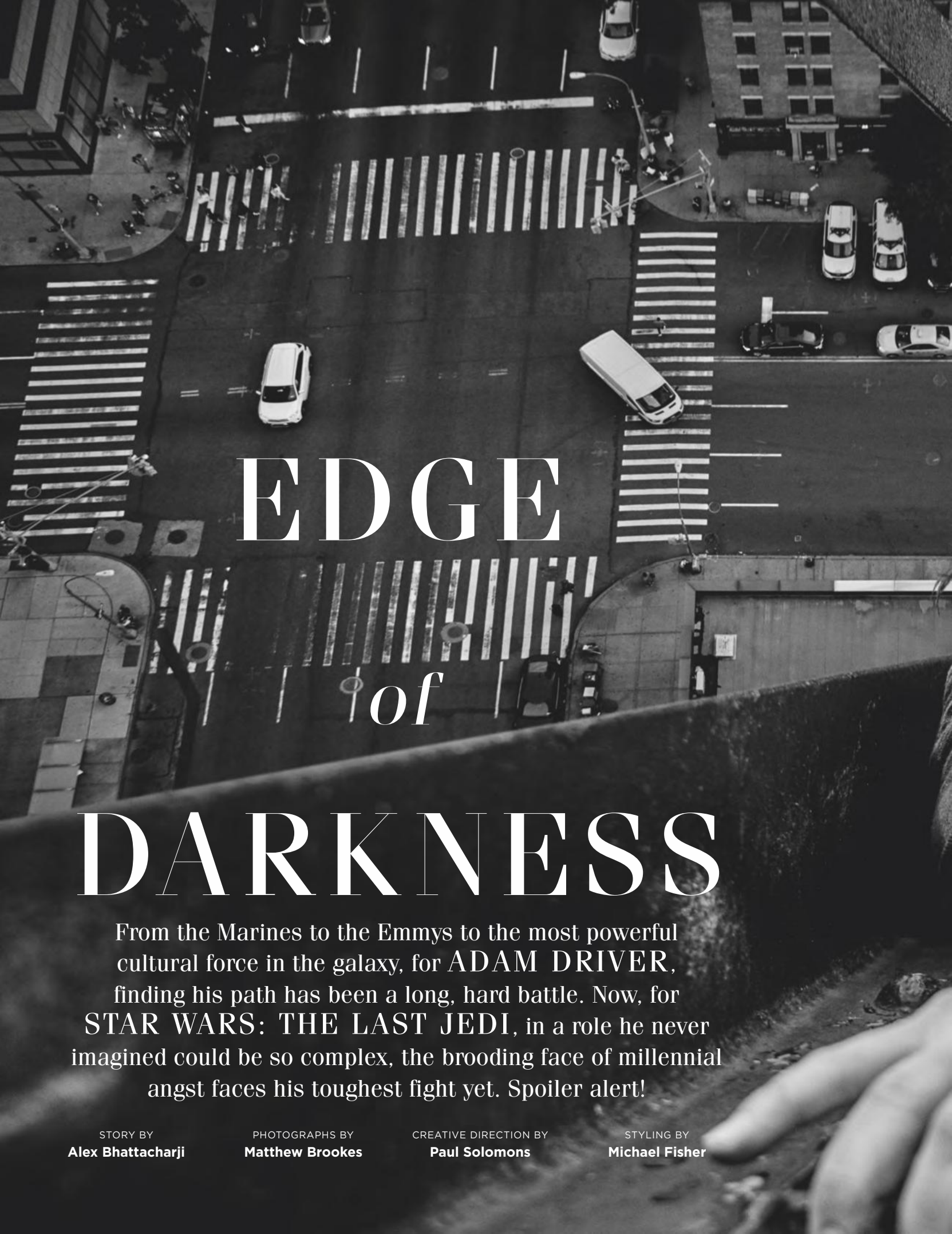
By taking that same high-performing technology and putting it inside the Panamera E-Hybrid models, Porsche is giving us a taste of the future. It's not limited to the engine. Inside the car is also state-of-the-art. In the Porsche Advanced Cockpit you'll find an online navigation module featuring real-time traffic information which is all available via the embedded SIM. Further Connect Services such as news feeds, weather updates and WiFi hot spots are also available.

We're living in a pivotal era for the motor engine. The cars we'll be driving in even the very near future will be much greener than they have been for the past century. Just like on the race track at Le Mans, Porsche is leading the way.



Fuel consumption for Panamera Sport Turismo models in l/100 km (mpg): Urban 13.1–9.9 (21.6–28.5); Extra-urban 7.4–6.6 (38.2–42.8); Combined 9.5–7.8 (29.7–36.2); CO_2 emissions combined 217–178 g/km. The fuel economy and CO_2 figures quoted are sourced from official EU-regulated test results, are provided for comparability purposes only and may not reflect your actual driving experience.

PORSCHE



EDGE *of* DARKNESS

From the Marines to the Emmys to the most powerful cultural force in the galaxy, for ADAM DRIVER, finding his path has been a long, hard battle. Now, for STAR WARS: THE LAST JEDI, in a role he never imagined could be so complex, the brooding face of millennial angst faces his toughest fight yet. Spoiler alert!

STORY BY **Alex Bhattacharji**

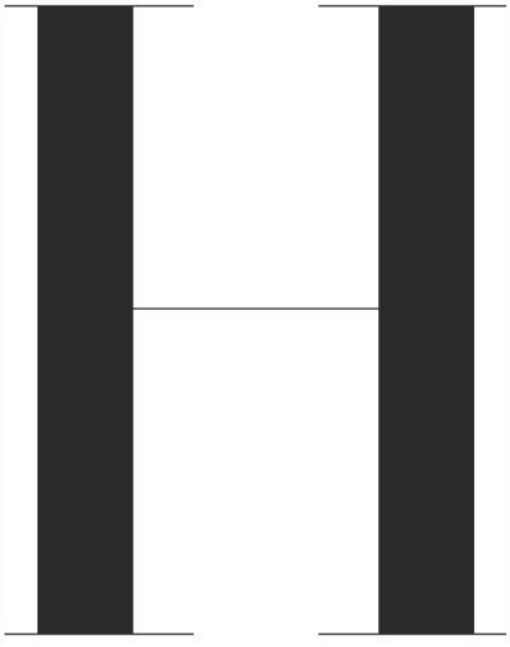
PHOTOGRAPHS BY **Matthew Brookes**

CREATIVE DIRECTION BY **Paul Solomons**

STYLING BY **Michael Fisher**

‘I felt sick to my stomach. I knew what was coming... I kill Han Solo’

Jumper by **Ralph Lauren Purple Label**, £665. ralphlauren.co.uk



‘I’d always heard stories of people striking out and finding success. Why not me?’

His face shrouded beneath a hood, Adam Driver strides toward me. Shoulders hunched, fists jammed into jean pockets, he lets out a low whisper, “Hi. I’m Adam.”

The mixed messages – simultaneously worrying he’ll be recognised and that he won’t – hang in the air awkwardly as Driver surveys our spot, a near-empty New York City café. Neither fear is well-founded; there is no flock of fans to notice him and yet there is no mistaking the actor, his grey hoodie notwithstanding.

“I try to disguise things, but it just doesn’t really work for me,” Driver says, shedding the sweatshirt. “I honestly just look the way I look and it’s difficult to blend in because I’m tall and I look strange. I shouldn’t put a judgment on it.”

Others have judged his appearance more favourably. Driver has been dubbed a “cure for the cookie-cutter leading man” and “a millennial sex symbol”. Which may or may not be a compliment. Although few phrases are as loaded as “unconventionally attractive”, it’s as if those two words were combined expressly to describe Driver. Exaggerated ears; hooded, slanted eyes; long nose with a boxer’s bridge; broad mouth and lips – his disparate features coalesce into a surprisingly appealing whole.

“I guess I never think about it like ‘I am a leading man’ or ‘I am a sex symbol.’ It’s strange to hear that stuff. I don’t think I could have imagined it,” says Driver. Yet, there was his visage on Gap billboard ads; in American *Vogue* with a black-horned ram slung across his shoulders; in a close-up at the Emmy Awards, where he was nominated for Best Supporting Actor three years in a row for his part in HBO’s *Girls*; and cast eternally in plastic as a Kylo Ren action figure for *Star Wars: The Force Awakens* – masked and unmasked versions available. (“Not bad,” he says of the likeness, “but my head and face are a lot bigger.”) Passers-by who once stopped him to ask, “How could you do that to Hannah?” in reference to the bad-boy behaviour of Driver’s character in Lena Dunham’s runaway-success television series, now ask, “How could you do that to Han Solo?”

“It’s a lot,” Driver says, “every part of my life. If we rewound to ten years ago, I would not have said that this is what my life would be.

“And now this music,” he waves his hands at the piano composition streaming through the café like pretentious Musack, “is making that sound so emotional. It isn’t helping, you know?”

Far from angry, the brooding face of millennial angst is smirking. At 33, Adam Driver’s signature intensity hasn’t wavered, but interest in being a tortured artist has. He’s aware of his tendencies – toward anxiety, analysis and absolutism – and is taking steps to temper them. Still, it’s a struggle, seeing good fortune as anything but a cause for self-flagellation.

If we did rewind ten years, we’d see why. Driver was a Gordian knot of clenched intensity. Enrolled at New York’s Juilliard performing arts school, he was so aggressive that his comments made fellow students cry. Every morning he would have six eggs for breakfast, then run five miles to the school from his home in Queens. He would eat a whole chicken for lunch and, during his day at the prestigious drama school, perform random feats, such as 1,000 push-ups.

“That must’ve been an obnoxious thing to be around,” he says, shaking his head. “I was trying to make it as extreme for myself as possible. Now it just makes me so tired and annoyed.”

I’ve met Driver in a peaceful, leafy corner of the Brooklyn Heights neighbourhood that he and his wife, Joanne Tucker, call home. It’s a square precinct full of baby strollers that belies the borough’s hipster cred. “I like sleepy, quiet places,” Driver explains, “because my job is very loud.” Right now he’s savouring a respite from work, the first in a five-year sprint to stardom and even letting himself idle a little. Driver, who has made a career of ill-at-ease eccentricity, is starting to feel comfortable in his own skin.

He genuinely enjoyed himself on the set of *Star Wars: The Last Jedi*, which will be released in cinemas this December. “The first one was all ‘You can’t fuck it up,’ you know? There was a lot more hanging out this time,” Driver says. “Then there are just practical things, like I have a *lightsaber*. That’s *fun*.”

Whatever the outcome of the larger battle between good and evil, the Resistance and the First Order, never underestimate the power of Driver’s light side. “I had heard about Adam’s intensity before I worked with him, but he’s also really fun and funny,” says Rian Johnson, *The Last Jedi*’s director.

There was one emotionally charged scene that they shot over and over. “Every time the guy holding the clapper marked each take, Adam just starts trying to steal his shoe,” Johnson recalls. “It was hilarious. And then Adam goes straight into it with all the intensity of Kylo Ren. He just added a sense of play that made the process really click.”

Neither Johnson nor Driver can say what the scene was about or who else was in it. They are acutely aware of the cone of silence that surrounds the *Star Wars* films, suitably enough, like a force field. “There’s probably something in my contract, I don’t know – but it’s kind of unbelievable that no one has told me, ‘Don’t say anything,’” Driver explains. “It’s just implicitly understood.”

With plot points guarded like state secrets, even the tiniest perceived leak sets off an online feeding frenzy. Internet scribes grab at every quote, often misreading them. “You have to clarify truthful things you’ve said that people read these false things into,” Driver says. “It can be frustrating.”

After several years of sidestepping spoilers, Driver is practised at the art of obfuscation. His evasive manoeuvres are near perfect.

On whether he enjoyed acting opposite Daisy Ridley, who plays Rey: “That’s hard to answer. I mean, people assume that we’d spend time with each other. Maybe our characters see each other in the movie?”

On whether he had scenes with Carrie Fisher: “It’s hard to answer without being vague.”

On whether the lightsaber scar on his face, which came courtesy of Rey in *The Force* Awakens, was moved for the new film: “I noticed a lot of things.” »

Jacket by **Burberry**, £1,595. burberry.com. T-shirt, £221. Jeans, £345. Both by **Givenchy by Riccardo Tisci**. givenchy.com. Boots by **Grenson**, £225. grenson.co.uk

‘It’s difficult for me to blend in because I’m tall and I look strange’

‘There is no need to say how much of a man you are. Prove it with your actions’

T-shirt by **Frame**, £78. frame-store.com. Jeans by **Givenchy by Riccardo Tisci**, £345. givenchy.com. Boots by **Grenson**, £225. grenson.co.uk

›› On whether Kylo Ren's story has a happy ending: "Not saying yes or no. But continue."

On whether Han Solo might have known Kylo Ren would kill him: "That's interesting."

On whether he appears with his mask off: "Yes, I can answer that. You'll see it off in the new trailer, so I'm not giving anything away!"

Other times, Driver playfully embraces the absurdity of it all. "I can't say anything, but what if I signal you," he jokes. "If I just start sneezing uncontrollably…" He fakes a loud *achoo* and exclaims, "Bingo! Harrison Ford's ghost returns!"

When I ask him about Kylo Ren's mysterious order of Dark Side disciples, the Knights Of Ren, he waxes whimsical. "We can talk about them. Peter, Paul, John… No, I was thinking of The Beatles. Except wait – there's Peter. He was too ambitious on the tambourine. Now you know: the last Knight Of Ren is Ringo Starr!"

On this particular mid-September day, the internet is abuzz with new speculation that Ridley's character, Rey, is the daughter of Princess Leia (also Kylo Ren's mother). This theory would take any romantic tension between her and Driver's Kylo Ren into the realm of incest – territory that the first *Star Wars* trilogy explored with a kiss between Mark Hamill's Luke Skywalker and Carrie Fisher's Leia.

"Yeah, my uncle and my mum made out," Driver says, with a laugh. "Which Mark still talks about. He's like, 'Luke kissed his sister. How could he do that?' I guess he hasn't seen *Game Of Thrones*, you know?"

The Last Jedi marks the final film in Fisher's storied career. Like the rest of the cast, Driver was shaken by the actress' death last December at age 60. "It's hard to talk about it without saying generic things," he says. "Like, 'It's shocking,' but it was. Or 'It's incredibly sad,' which it is. I mean, it is all of those things."

Driver brightens as he recalls Fisher's wit on display at Comic-Con before the release of *The Force Awakens*. "The whole cast was downstairs in a conference room, talking through what's supposed to happen at this big event. She was like, 'Just pretend you're down to earth. People love that shit.'" Driver pauses for a moment then laughs. "So now I pretend I'm down to earth and you know what? People really do love that shit. They eat it up."

'I was in my pyjamas doing acting exercises where I give birth to myself…'

The image of Driver that people have consumed is not so much down to earth as intense and uncompromising, the all-or-nothing avatar of millennial manhood named Adam Sackler, Driver's character in *Girls*. Ever since Driver landed the part, originally a cameo called simply "Handsome Carpenter", the notion he really was that id-driven artist has, like the life of another charismatic carpenter, been taken as gospel.

In the public consciousness, Driver's backstory is as extreme as his alter ego's: a Midwestern misfit enlists in the Marines after 9/11, then studies acting at Juilliard – and finds he's an outlier in both worlds. The truth is both less and more dramatic.

Born in San Diego, California, Driver is the son of a preacher. When his parents divorced, Driver moved with his mother back to her native Mishawaka, Indiana, where she was soon remarried to a Baptist minister. As a teenager, Driver was a poor student who dabbled in pyromania, trainspotting and climbing radio towers. A fan of the film *Fight Club*, Driver started one with some friends. "Just seeing the angst, I thought it would be a good idea to emulate it."

Acting offered Driver a way out of the tiny town he called a shithole. "I applied to Juilliard when I was graduating high school and didn't get in, so I was like 'Well, fuck it. I won't go to college, then.'"

Instead, he set off for Hollywood and what he thought would be overnight stardom. "I'd always heard the stories of people striking out and finding success," he says. "Why not me?" The dream lasted as long as his hand-me-down 1990 Lincoln Town Car did. After it broke down outside Amarillo, Texas, the repairs cost Driver nearly all the money he'd saved. When he finally limped into Los Angeles, Driver spent two nights in youth hostels. The only agent he signed with was a real estate agency, which took him for the rest of his savings. Having landed neither an apartment nor an acting gig, Driver arrived back in Indiana a week after leaving.

Following the 11 September attacks, Driver did not, as some retellings suggest, march down to the recruiting station. Instead, he enlisted in the Marines several months later. "My stepfather pushed me into it a little bit, which was good – I was grateful for it," Driver says. "It followed an argument where he was like, 'You're not doing anything!' I'd gotten this brochure in the mail. He was like, 'Why don't you just join?' I was like, 'No, I'm not going to join the Marines.' Then I thought about it more. I had this sense of patriotism and wanted to get involved. I also had no prospects. I was living in the back of my parents' house, working as a telemarketer."

From the start, Driver's time in uniform had a profound effect on him and his worldview. "The patriotism, the idea of country, doesn't go away necessarily, it just turns into something else," he says, reverently. "Not a big, sweeping idea, but this group of people you're serving with, and that becomes your world, and it becomes sacred."

Going into the Marines, Driver had a seemingly straightforward goal: "I'm going to be a man." But rather than reinforce clichéd concepts of masculinity, military service put the lie to them. "You have to put implicit trust in the people to your left and right, and when they demonstrate that they're looking out for you, that their own safety is secondary to yours, then all that kind of guy shit goes away and there is no ego," Driver says. "There is no posturing, no need to say how much of a man you are, whatever that even means. You prove it with your actions."

When Driver was not allowed to deploy to the Middle East with his unit, after suffering a broken sternum in a mountain biking accident, he was despondent. Although he fought to stay on active duty, Driver ultimately received a medical discharge.

He decided to apply to Juilliard again and this time got in. The transition from the Marine Corps to a New York City drama programme was jarring. During Driver's second year, in an effort to bridge his past and present vocations, he launched a nonprofit called Arts In The Armed Forces with his then-girlfriend, now wife, Tucker. Driver was able to carry a discipline and teamwork into his studies, but it didn't stop him from feeling he'd gone soft. "I was like, 'What am I doing? I'm wearing pyjamas doing acting exercises where I'm giving birth to myself or being a plant or moving around in jelly,'" he says. "Then again, even now, I'm like, 'What am I doing?'"

After a brief fallow period after graduating from Juilliard, Driver says he learned to hate everyone in the audition room. He didn't like TV and almost skipped his audition for *Girls* entirely. Instead, he dazzled the show's creator, Lena Dunham, and the one-episode part Driver had read for was expanded into a central one.

In audition after audition, Driver made a similar impression on a series of noted directors. Even before *Girls* aired, Steven Spielberg cast him in *Lincoln*, in which ››

‘Carrie told me to pretend I’m down to earth. People love it. They eat it up’

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‘I must have been obnoxious to be around. I was trying to be as extreme as possible’

T-shirt, £225. Trousers, £650. Both by **Givenchy by Riccardo Tisci**. givenchy.com. Trainers by **Burberry**, £325. burberry.com. Socks by **Gold Toe**, £13 for three. goldtoe.com

» he played a telegraph operator opposite Daniel Day-Lewis. "He was very nice to me," Driver says of the legendary method actor. "He would still talk in character, but very nice."

In particular, Driver's unusual, instinctive style made him a favourite of indie filmmakers. He landed meaty roles in the Coen brothers' *Inside Llewyn Davis* and a series of films by writer-director Noah Baumbach: *Frances Ha*, *While We're Young* and *The Meyerowitz Stories (New And Selected)*. He played the lead in Jim Jarmusch's *Paterson* and shared top billing in Steven Soderbergh's heist comedy *Logan Lucky*. When Martin Scorsese was finally able to make his passion project, *Silence*, after two decades, he sought out Driver. Similarly, Driver recently wrapped shooting on *The Man Who Killed Don Quixote,* which Terry Gilliam had been trying to make for 17 years.

'In the Marines, the people you serve with are your world. It becomes sacred'

And yet nothing Driver had done remotely prepared him for *Star Wars*. He had grown up a fan of the original trilogy, but had little faith in outsized film franchises. "I'm leery of big movies – a lot of them sacrifice character for spectacle," he says. "When they're bad, it pisses me off – you can just tell it's made by a bunch of executives somewhere."

Despite his initial trepidation, the complicated nature of Kylo Ren put Driver's concerns to rest. "It was all about story and character and playing someone who doesn't have it all together. Making him as human as possible seemed dangerous and exciting to me."

Driver was drawn to an idea that JJ Abrams, who wrote and directed *The Force Awakens*, had. The man behind the mask was not a man at all, but rather a young person struggling to come of age. "I remember the initial conversations about having things 'skinned'," Driver recalls, "peeling away layers to evolve into other people, and the person Kylo's pretending to be on the outside is not who he is. He's a vulnerable kid who doesn't know where to put his energy, but when he puts his mask on, suddenly, he's playing a role. JJ had that idea initially and I think Rian took it to the next level."

Driver is on a roll now, discussing what excites him: character and narrative and cinematic influences. The original *Star Wars* was an homage to Akira Kurosawa's 1958 film *The Hidden Fortress*, he says, and the link lives on in the new trilogy, in which concealed identities drive the narrative. Then he lets it slip.

"You have, also, the hidden identity of this princess who's hiding who she really is so she can survive and Kylo Ren and her hiding behind these artifices," Driver says, apparently dropping a massive revelation about Rey's royal origins.

Perhaps he's unconcerned and Rey's parentage is less dramatic than imagined by fans, who posited that her father is Luke then trumpeted that her mother is Leia. Or it could be that, in passionately holding forth, Driver is simply unaware he's revealed anything, much less a major spoiler. In any case, he doesn't skip a beat. "The things that made it personal to me," Driver continues, "I'll keep to myself, but I think everybody can relate to the idea of almost being betrayed.

"Wow, this music is killing me."

As the café's latest piano piece reaches its crescendo, I ask Driver if he tapped into his own experiences with his dad and stepfather and he reverts to evasive manoeuvres.

"I may leave that one. I have strong convictions about not talking about family, for many reasons," Driver says. "It's not as if the answers for Kylo are found in my relationships with my parents."

In *The Last Jedi*, director Rian Johnson saw Driver go light years beyond his own experience. "Adam was always pushing the context of the character," Johnson says. "He's put in this unhealthy environment and goes through the worst of youth, the selfishness and volatility, he's representing that side of adolescence."

Of course, these days immaturity and insecurity are no strangers to power. "It makes complete sense how juvenile he can be," Driver says of Ren, who prefers lightsabers over Twitter for his tantrums. "You can see that with our leadership and politics. You have world leaders who you imagine – or hope or pray – are living by kind of a higher code of ethics. But it really all comes down to them feeling wronged or unloved or wanting validation."

Even more topical and even more touchy was the decision to play Kylo Ren like a radicalised extremist. "We talked about terrorism a lot," Driver says of his early conversations with Abrams and Johnson about his character. "You have young and deeply committed people with one-sided education who think in absolutes. That is more dangerous than being evil. Kylo thinks what he is doing is entirely right, and that, in my mind, is the scariest part."

The demagoguery drives him to the most famous film patricide in galactic history, as Kylo Ren kills Han Solo in the shocking denouement of *The Force Awakens*. "When I watched the premiere, I felt sick to my stomach," Driver recalls. "The people behind me, when the scroll started, were like 'Oh my god. Oh my god. It's happening.' Immediately, I thought I was going to puke. I was holding my wife's hand, and she's like, 'You're really cold. Are you OK?' Because I just knew what was coming – I kill Harrison – and I didn't know how this audience of 2,000 people was going to respond to it, you know?"

One person in the crowd who appreciated that scene was Han Solo himself. "We were sitting on this catwalk in between takes," Driver recalls, "and Harrison was like, 'Look what we get to do. Just look what we get to do.' Meaning, look at how lucky we are that this is our job, you know? To see someone at that point in his career still get excited like that hit me. It's like, 'Oh, right. I need to take this in more.'"

As if on cue, a couple stop and introduce themselves. "I love everything you've ever done," the wife says. "Everything."

"Thanks a million. Yeah. Hi, I'm Adam."

As fan encounters go, it is respectful and pleasant, but not even a whimper of what will soon follow come the release of *The Last Jedi*.

For all the ways in which he's made peace with his success, Driver, who is almost pathologically private by nature, remains uncomfortable with notoriety. "I'm not in the world the same way I was before," Driver says. "It's completely changed my life. My anonymity is gone. But who I am as a person is the exact same. I think. Or, I hope."

Soon after, we exit the café, as Driver is heading home for some quiet time. He stops in front of a bicycle locked to a fence. "It only looks bourgeois-hipster because of the saddle," Driver says, adding that he's only just added the leather Brooks seat. "I bought the bike for $200 back when I was at Juilliard," Driver says. "Besides the seat, it's the same crappy bike I've had for forever."

Driver pulls his hoodie up over his head and as he starts pedalling off turns back to me. "Remember," he says. "Pretend you're down to earth. People love that shit. Right?"

The Last Jedi is out on 15 December.

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‘Mark’s like, “How could Luke kiss his sister?” I guess he hasn’t seen Game Of Thrones’

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O brother, where art thou?

STORY BY **Alex Hannaford**

PHOTOGRAPHS BY **Platon**

DAVID MILIBAND's shock defeat in the Labour leadership election of 2010 set the tone for a decade of upheaval and uncertainty. In the era of Brexit, Donald Trump's White House and the worst refugee crisis for 70 years, can the original heir to Blair put the world back together?

Leaving the EU is a tragedy, at a time when the rise of Trump means the world's liberal democracies need to rally more than ever. The Tory Party is the great destabiliser of British politics – like gamblers in Vegas, but with other people's money. And it's impossible to make Boris Johnson look as weak, unprincipled or ineffective as he does himself."

David Miliband is angry. Not punch-the-fridge-door angry. Not go-on-a-Twitter-rant-using-caps-lock angry. But still, pretty fired up for someone who prides himself on a certain cool-headedness.

For one, he doesn't like the idea that you think he's been coasting. Or that since he left British politics four years ago for a job heading up a refugee charity on the other side of the Atlantic he has been sitting in his plush Manhattan office, as we are now, disconnected from what's happening back in Britain.

If you think he's flippant about his home country or indeed think his ambition doesn't allow him to think about what might have been, well then you've got the older Miliband brother very wrong. In fact, because of all that has happened in American and British politics in the past year it would be accurate to say he cares more than he ever did.

"I take no pleasure in Britain's embarrassment," he tells me in a clipped staccato, indicative of how irked he is. "Those of us who are outside the country take absolutely no pleasure in the low ebb to which Britain has sunk. Brits abroad look at the fact other countries see us in retreat, having lost our way."

A more cynical reader might ask: who cares what a British ex-politician (an also-ran at that) thinks about our domestic issues anyway? Wasn't Miliband supposed to be the saviour of the centre ground of British politics? The one person whose name repeatedly came top of lists of those who could conceivably reach across the aisle and offer us some salvation from Brexit?

If he cares so much about the landscape of British politics and wields such interest from the public and from those within the party itself, what's he doing in New York at all, other than being paid a seriously comfy Manhattan salary?

As CEO of the International Rescue Committee (IRC), a global humanitarian relief organisation that helps those fleeing conflict and natural disaster, since September 2013 Miliband has been heading up a team helping confront the biggest refugee crisis since the Second World War. Last year, a UN report showed a staggering 65.6 million people were displaced from their homes by conflict and persecution in 2015 – one out of every 113 people on the planet. He's also just written a book – *Rescue: Refugees And The Political Crisis Of Our Time* – about the situation. And to add to that, he's having to deal with the tempestuous president of a country he's adopted as home, making his life as head of the IRC more than slightly challenging ("I mean, what's he said in the last two hours?" Miliband asks.)

When we first meet, he's chatting to a member of his staff near a photocopier that stands next to his office door on the 12th floor of the Chanin Building, a Midtown Manhattan skyscraper and impressive relic of the city's art deco era. The IRC's reception area, a short walk away, is a hive of activity: staff walk past clutching coffees; others grip laptops singlehanded, their eyes glued to the screens as they sidle past a giant TV showcasing the IRC's work.

Miliband, 52, cuts a tall, slim figure. Today he's wearing a white shirt and skinny tie and looks noticeably tanned thanks to a recent family holiday in California where he, his wife – professional violinist Louise Shackleton – and their two sons, drove an RV round Yosemite National Park for a week. "It was fantastic," he says as he leads me to a small conference table in his office. "It's a bit of American government that works more than anything else." ››

‘Brexit is like saying you want to get divorced but still keep the keys to the house’

King over the water? David Miliband photographed for British GQ at Platon’s studio, New York, 14 September

» American novelist Wallace Stegner famously called the national parks, which are managed by the US department of the interior, "America's best idea". But the Trump administration has threatened to slash $400 million from the service's budget. "I kept saying to these national park rangers, 'This is a great thing about your country. Why do you keep getting attacked?'" Miliband says.

Trump, the attacker, will pepper our conversation only too frequently over the next couple of hours. Thankfully, 20-odd years in British politics hasn't rendered Miliband too reticent to say what he thinks. In fact, he's got about as much to say about Trump as he has on British domestic politics.

Miliband is surprised Trump won the election at all. While acknowledging he ran an "amazing campaign, even if he didn't win the most votes", he's astonished that the platform he chose to run on was successful. "He told Americans that their country was no good: there was a narrative of national humiliation," Miliband says, pointing out what he thinks is an "air of nostalgia" in the word "again" that follows "Make America great".

A nostalgia for the Eighties, I suggest. For Ronald Reagan?

"I think it goes further back. I think it's a Fifties nostalgia," he says. "When they say make America great again, I wonder if there wasn't an underpinning message that he was running against a woman and [Hillary Clinton] was running to be the first woman president. And make America great again, I think, was saying: a country in which American women don't run to be president. It was pretty stark and it's remarkable, really, for a country that's made such strides for so many people."

In her recent memoir about the election – *What Happened?* – Hillary Clinton says that during the second presidential debate, Trump, who was standing behind her, made her "skin crawl" and invaded her personal space. She writes, "Two days before, the world heard him brag about groping women. Now we were on a small stage and no matter where I walked, he followed me closely, staring at me, making faces. It was incredibly uncomfortable. He was literally breathing down my neck."

Miliband says that Clinton, who he hasn't seen since the election ("We've been in touch"), got a lot of flak for mentioning sexism at the time, but he's sure that the fact she is a woman was an important part of the demonisation of her. "I also think that, paradoxically, she paid a high price for 30 years in the public eye," – that she got pegged as the "establishment candidate".

Understandably, considering his line of work, he's particularly alarmed at Trump's demonisation of refugees. (The president's so-called refugee ban – the third incarnation of which was announced in September – which limited their admission to the States and banned travellers from six Muslim-majority countries, was still being litigated at the time of going to press, and in September administration officials rejected a study showing refugees brought in $63 billion more in government revenue than they cost various agencies.)

"There's a sense that many of the things we believe in are under siege," Miliband tells me, "and this in a country that has spent 80 years standing up for values that seem to me to be absolutely core. It's a presidency that says a Syrian refugee is likely to be a terrorist or Trojan horse for terrorism, so look, it's a very challenging political climate."

I ask Miliband what he would say if he had 30 minutes in Trump's company. "I'd tell him stories from people around the world who have benefitted from American aid and resettlement and invite him to South Sudan to argue that if

'Those of us outside take no pleasure in the low ebb to which Britain has sunk'

the US doesn't uphold the international system, his rivals will set the global rules of the future."

He points to a small picture on the wall of his office behind where I'm sitting – a pencil drawing, coloured in bright crayon, of a Nigerian woman wearing a large headdress, earrings and a green pendant. It's by an eleven-year-old girl called Amina Musa from Adamawa State in the northeast of the country, where villages have been ripped apart by terrorist group Boko Haram.

Miliband met Musa in the IRC's "healing classroom", where therapists use play and learning to help children affected by the conflict heal emotionally. "I defy anyone not to look at it, then be told that eleven weeks before this all Amina could draw were dead bodies and soldiers and not have a lump in their throat. You see that and think who am I to say that people can't bounce back from the most unspeakable trauma?"

He's keenly aware that taking on Trumpism's disregard for refugees will take herculean effort. "It would be stupid for us to say there's President Trump on the one hand with his narrative and then there's us with our peashooter on the other – sort of David and Goliath. One's got to have a degree of humility if you're running an NGO; it's not the same as running a government and we are ambitious but humble."

The International Rescue Committee was established in 1942 when two other organisations – the International Relief Association, founded ten years earlier by left-wing factions in Germany to aid victims of state persecution, and the Emergency Rescue Committee, launched by and for those fleeing Nazi Germany (including Albert Einstein) – merged.

Today, it's an international aid organisation with an operating revenue, according to Forbes, of $681m, working in 30 war-torn countries and 29 US cities to resettle refugees (in 2016, the IRC estimates that 26 million people benefitted from its programmes and those of its partner organisations). Miliband heads a staff of around 400 in the US, 17,000 worldwide, in addition to 10,000 volunteers. When he became CEO in September 2013, some sections of the press in the UK criticised his $600,000 compensation package. His response: the IRC sets the figure, it's transparent and we should judge him on the impact the IRC is making and how much money it's able to raise.

The truth, though, is that while the IRC is doing good work in some of the world's most destitute places, and Miliband's celebrity has certainly raised the charity's profile (at his interview for the job he said he thought the IRC "was a bit of a hidden gem"), it was never supposed to be like this.

In the not-too-distant past, Miliband was the golden boy of New Labour – tipped to become a future prime minister. It didn't quite go according to plan.

In 1992, while working as a research fellow at the left-leaning think-tank the Institute Of Public Policy Research, a book he coauthored – *Next Left: An Agenda For The 1990s*, in which he argued that gender equality, the environment, social reform and fiscally conservative economic policies such as public-private partnerships should be central to a new political thinking – paved the way for the Blairite "third way".

Two years later, after Tony Blair took over as leader of the opposition, Miliband was one of his first appointments. He was "quick on his feet," a colleague told the *Independent* at the time, "a good person for the television age". At the age of 29, he joined Blair's long-time personal assistant Anji Hunter, campaign director Alastair Campbell and policy researcher Peter Hyman as part of the Labour leader's inner circle, contributing to the party's manifesto ahead of the 1997 general election.

That election was Labour's biggest victory in the party's history, with its MPs winning 418 seats after 18 years of Tory rule. Writing in the

Daily Mail, Geoffrey Wheatcroft said, "Blair offered them market economics powdered with caring rhetoric… a kinder, gentler version of the previous government (not hard to achieve)."

In the 2001 general election, which would result in another landslide for Labour, Miliband stood as a candidate for the safe seat of South Shields – an east coast constituency near Newcastle with, somewhat ironically, old Labour roots in shipbuilding and mining.

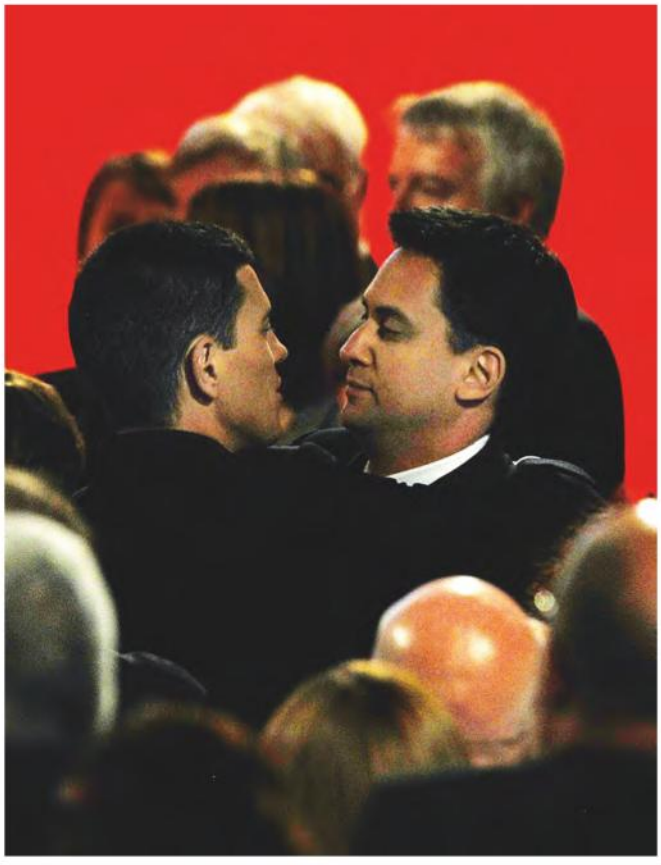
Then, in 2003, he voted to go to war in Iraq – a decision that would haunt him, as it has Blair, until today. Miliband has said he regrets supporting the conflict, but did so in the belief that Saddam Hussein had weapons of mass destruction. Blair, on the other hand, while acknowledging regret at the loss of life, still believes the invasion was justified. But if Blair's misadventures in the Middle East weren't exactly an albatross for Miliband, he's not come away entirely unscathed.

He was appointed secretary of state for the environment after a 2006 cabinet reshuffle and a year later Blair controversially handed over the reins of power to Gordon Brown. Dubbed the Granita Pact after the Islington restaurant where it was allegedly struck, Blair and Brown agreed way back in 1994 that should Blair become prime minister he would resign after two terms so Brown could succeed him. The day after Brown took office, he appointed Miliband his foreign secretary, a position he would hold until 2010.

Julian Borger, the *Guardian*'s world affairs editor, who accompanied Miliband on several foreign trips during that period, told me that during his tenure there was a great deal of self-confidence in the UK's role in the world – "that we as a nation had something to say and people would listen. He also ran a very open foreign office. You could get to talk to people and discuss British policy, and since he left the FCO has become a much more closed, nervous organisation, less sure of itself, and foreign secretaries who have succeeded him have been far less self-confident. In a way, that's mirrored a draining away of British self-confidence."

Others have commented on how much of a policy wonk Miliband was (during my interview he describes himself as a "very sort of linear, rational person who likes facts"). But Borger said there was more to him. "He's not guarded at all. He jokes around and can be self-deprecatory. You flatter yourself thinking you're seeing the real David Miliband but that is his charm, to be relaxed and unguarded and chatty."

Borger said if there was a criticism, it was that he had a knack of rubbing his colleagues in parliament up the wrong way. "If he talked to the foreign affairs committee there was always this sense he was smartest guy in the class, sounding off as if what he was saying was obvious.



Embracing change: Miliband's defeat by brother Ed in Labour's leadership election augured the major political upsets to come, 25 September 2010

'For every person afraid of refugees, there is someone else who says we owe them a duty'

And so there's a certain amount of resentment from those MPs who were made to feel they couldn't quite keep up intellectually."

When Labour lost the general election in May 2010, and Brown stood down as leader, it set in motion one of the biggest political dramas of the decade. For the five years leading up to that moment, Miliband's brother, Ed, four years his junior, had also been ascending the political ladder: first as a policy researcher in the treasury department, then as MP for Doncaster North after winning the seat in the 2005 general election. After Brown became prime minister, he appointed the younger Miliband as secretary of state for energy and climate.

Along with Ed Balls, Andy Burnham and Diane Abbott, both Miliband brothers announced their intention to stand for the party leadership. The *Telegraph* asked, "Are the Milibands the Venus and Serena of politics?" By mid-May 2010, the bookies had David Miliband as the favourite, but Blair's invasion of Iraq had opened up deep divisions in the leadership battle – and David's support for that war looked set to be a key decider, despite his pleas not to reopen old wounds.

Ed, meanwhile, was shoring up support with backbench MPs and the unions. "I'm in it to win it," he told the Fabian Society, "but win or lose, we will remain the best of friends and I will still love him dearly." Few were convinced.

When the vote counts were announced at the annual party conference that September, the hall was silent – despite the huge number of delegates seated eagerly awaiting the results. Ed Miliband sat next to Balls, who sat beside Abbott. Next to her was David Miliband and next to him, Burnham. Each had their eyes fixed on the podium in front with almost pained expressions.

In the end it was by the narrowest of margins – a little more than 50 per cent of the vote, but 1.4 per cent more than his brother – and the room erupted with applause when it became obvious Ed had won. The brothers immediately stepped towards each other and hugged.

Later, David Cameron would use the confrontational theatre of prime minister's questions to take a jab at the younger Miliband, telling him, to cheers from his own party and jeers from the opposition, that he was the only person he knew who had knifed a former foreign secretary in the back.

David Miliband refused to sit in his brother's shadow cabinet, but continued to serve as MP for South Shields until March 2013, when he accepted the job at IRC, resigning as MP and forcing a by-election.

Accepting a job with a charity devoted to helping refugees from conflict-torn regions didn't come totally out of left-field. Back in 2008, Miliband began a speech to the Labour Party conference by describing how both his father, the Marxist sociologist Ralph Miliband, and grandfather, Samuel, had fled their »

Photograph **Getty Images**

» native Belgium for Britain in 1940 as Jewish refugees after the Nazis invaded. His mother, Polish-born Marion Kozak, survived the Holocaust after being sheltered by Catholics in Warsaw.

In a TED talk he gave in June this year, Miliband said if Britain had not admitted refugees in the Forties, "I certainly wouldn't have been here today."

"In some small way I feel like I'm closing the circle by devoting some of my professional life to helping people who are not direct descendants of my parents but who are experiencing some of what they went through," he tells me. "I think it sounds pretty shocking to me now but I was born just 20 years after the Holocaust – which doesn't sound like very long at all. And we're now almost 80 years from it and it seems like ancient history, so I feel that my generation is a bit of a bridge generation – a transitional generation – we knew people who survived those horrors and told us the stories of the people who didn't survive."

In October he planned to accompany his mother, Marion, and his aunt to a site where he says a German historical group have located records of his other grandfather's death in a concentration camp. "There's a little memorial with the names of the people who were killed," he says. "So, my generation feels a responsibility, that there's a story that still needs to be told."

Miliband sees it as a test of whether or not we've got the policies, but also whether or not we've still got a heart to make a difference to the refugee crisis today.

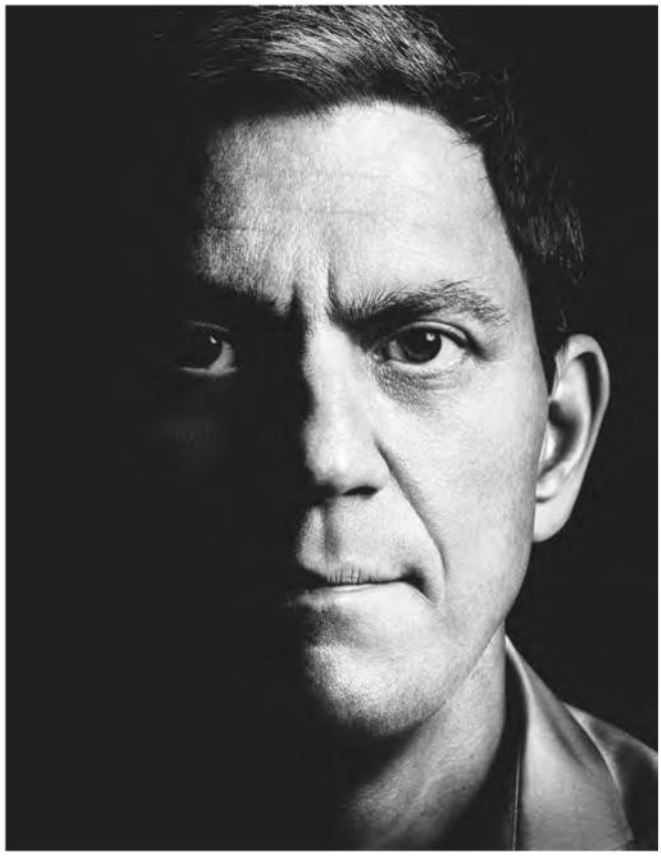
Doesn't that task seem insurmountable?

"If I sat here saying it never seems insurmountable you might go away thinking that was more spin than the truth, but in a way it's the wrong question," he says. "You can either make more of a difference or less of a difference. Will it ever be completely solved? Well, you'd have to be very optimistic to believe that. But do we have to do as badly as we're doing at the moment? No."

He thinks the biggest problem is that we've allowed some people to dehumanise refugees and he sees his job, and that of the IRC, as one of "humanising them by telling their stories and letting them speak for themselves because that's the most powerful thing".

"But," he says, "I'm optimistic about human nature, not pessimistic. For every person who is afraid of refugees, for every person who says charity should end at home, there is someone else who wants to stand up and say we owe a duty to people who are a million times more vulnerable and impoverished than we are."

In the UK, a study by policy research charity the Joseph Rowntree Foundation showed the Brexit vote was "fuelled by a fear of immigration" and this summer Miliband waded into the debate when he wrote an op-ed for the *Observer*. Calling it the "politics of grievance", he wrote that leaving the EU was missold as a quick fix.



Crisis point: Miliband left British politics for a role as CEO of New York-based humanitarian relief charity International Rescue Committee

'No one thought a country would be crazy enough to invoke Article 50 without a plan'

Was he shocked when it happened? He sits back in his chair and allows himself a grin. "In view of the fact that I had confidently predicted that it wouldn't happen, obviously it shattered me to my core, both for the consequences and for my lack of predictive powers. But," he says, "when you stop and look back you realise that the strongest advocate for the Remain side was a prime minister who had spent the previous 20 years knocking the European Union…"

Miliband believes we are absenting ourselves at precisely the time the world needs the European Union more than ever. "Its economy is improving, its politicians, such as Macron and Merkel, are strong and there's bafflement over Brexit," he says. "A very senior French minister said to me that the Americans have chosen to go backwards, the British have chosen to leave the room and the French have chosen hope."

Back in September, in her speech in Florence that set out her plan for a transition period after we finally leave the EU in March 2019, Theresa May said throughout its membership "the United Kingdom has never totally felt at home being in the European Union".

Miliband is incredulous. "I think that is a bizarre statement to make. What on earth did she mean by that? The truth is there are at least two generations of British people, and I'd include myself in that, who feel European as well as British and it would pile tragedy upon tragedy if we were to start rewriting the history of our time in Europe as being one of humiliation and failure. The truth is the humiliation and failure came before we were members of the European Union: the humiliation of Suez, the humiliation of successive economic failures, the humiliation of the three-day week."

He thinks that Tory politicians responsible for negotiating Britain's exit from the EU have found themselves trying to leave, but at the same time keep as much of Europe as possible. "It's like saying you want to get divorced but still keep the keys to the house, or that you want to keep using the same credit card. It's a divorce without any of the consequences. If you want the benefits of membership of the club, you've got to pay the fees."

What's more, he says the election of Trump makes it even more obvious that Europe is Britain's home, the bastion of liberal democratic values. "I was in office when Article 50 came into the Lisbon Treaty and no one in their right mind thought a country would be crazy enough to pull the pin on the grenade unless they were absolutely sure about how the two-year ticking time bomb was going to go. You've got to be deeply worried about the prospects for the country of the negotiation because we stand to lose much more than Europe does. People had a vote on the known status quo and an unknown future. What they

Grooming **James Mooney at Art Department**

should have a vote on is the known status quo and the known future."

So what about Labour? Jeremy Corbyn was accused of being lacklustre during the Remain campaign and in June he sacked three shadow frontbench MPs after they broke ranks to vote in favour of an amendment to a Brexit vote in the Commons calling for Britain to stay in the single market. "The Tory tragedy has been to be obsessed with Europe for the last 20 years and Labour's tragedy has been to be complacent about Europe," Miliband says, adding, "We'll see where the Labour position has got to by November."

He believes the country is still in a state of shock and the economic aftereffects have not been fully felt. But he's unequivocal about what should happen next. "Labour should argue that the British parliament or people must be given a choice between the Brexit deal negotiated and membership of the EU. There is no progressive vision for Britain cut off from the continent."

But he refuses to be drawn into a discussion of Corbyn's track record as leader. "Frankly it's not worth me giving you. It's more of a headache than help to give you a headline about personalities," he says.

Then what about Corbyn taking Labour to the left; sweeping up any last remnants of the New Labour project, pledging to raise corporation tax, abolish tuition fees, nationalise railways and raise the minimum wage? "I'm not going to allow raising the minimum wage to become the prerogative of the hard left," he says. "Raising the minimum wage is a very good idea."

At the moment, Miliband says, there's an unusual situation in British politics – "where the Tory Party has gone into gambling debt over Brexit, Labour has moved to the left and the Liberal Democrats are weak."

He says he hopes that nobody in the Labour Party is complacent about winning the next election. "The truth is Labour didn't get much scrutiny in the last election in June," he says. He also points to the 1970 and 1992 elections where, "Labour banked on Tory unpopularity and lost. The idea that the Tory Party is going to spend the next four years getting ready to hand the keys of power to Labour is belied by all history. Basing your strategy on the sense that [the Tories are] useless… You've got to assume they're going to get their act together."

Unsurprisingly, Miliband still believes that the huge gap that's opened up in British politics that centre-lefties like him once filled is ripe for revival. In February, he told the *Times* that Labour's shift to the left was a mistake because it wouldn't address the challenges of the country. Last year he wrote in the *New Statesman* that the "shift from the mainstream to the margins has not been the product of a series of unfortunate accidents… They have turned the party inwards rather than outwards, looking to the past rather than to new ideas."

It has ended up, "pre-New Labour in policy and culture," he wrote, "when we need to be post-New Labour".

So is there room, as some have suggested, for a new party, like Emmanuel Macron's En Marche! in France? Miliband shakes his head. "I'm not going to start speculating about new parties," he says. "Most of the commentary has been about why that won't happen and I think that's right really because in our political system it's very hard to see."

But, he adds, having predicted we'd stay in the Union, that Clinton would become president and that Labour's vote would decrease in the last election, he's not getting into the predictions business. "I believe there is a political majority for a politics that is about

'The truth is Labour didn't get much scrutiny in the last election'

social justice; about empowering people to make choices over their own lives; protecting people from risks that are beyond their control; a progressive platform that is not obsessed with the state but which is absolutely clear that government has a vital role to play in correcting the inequalities of wealth, power and opportunity.

"If you said when the Berlin wall came down that 25 years later people would be asking whether it's better to be a democracy or an autocracy," he says, referring to a study published last year by researchers at Harvard University that found young people had become so cynical about the value of democracy as a political system that they were more willing to express support for authoritarian alternatives. "That's shocking."

"I think the fight is on to renew liberal democracy as well as renew social democracy. I'm a social democrat. I'm centre-left but I've got to recognise that there is an assault on institutions of liberal democracy and rights and freedoms that have been won over a long time, including in the media, by the way."

If the fight is on for the centre ground, does Miliband have any intention of assuming a leadership role in that battle? "As you can tell, I'm very committed to the job I'm doing," he says bluntly. "But equally I'm a British citizen who cares about the future of the country. I left politics, in a way, to get my voice back and it'd be a bit much if I wasn't able to use it – and to the extent that people are willing to listen or print [my comments] it's right that I do so. I hope it doesn't sound feeble," he says, "but I don't know what I'm going to do next."

The *Guardian*'s Julian Borger told me if Miliband did decide to run again as an MP "all the hackles on the Labour party would be up", that if the Corbyn experiment had been more disastrous maybe you could imagine a desperate party looking beyond its immediate candidates, but now that Corbyn's star is rising, the possibility is a remote one. "It would be unprecedented for someone to sweep in having spent that long abroad. And that's quite apart from whether he would want to or not."

On the right, there would be equal condemnation, but you wonder whether that's because they fear Miliband's personal brand. James Kirkup, then-executive political editor of the *Telegraph*, wrote, "The fact that some in Labour still listen to Mr Miliband says a great deal about the party and its optimistic, even naive side: many Labour people dream of a king over the water, the return of a lost leader who can restore order to the kingdom. A second coming… But Mr Miliband is not a worthy vessel for them. He's not Bonny Prince Charlie and he's not the Messiah."

So what will Miliband do next? A job for life is rare, I tell him. "You're right, and there was never really a job for life in politics and certainly not in government. I think that the great advances come when government, civil society, people, businesses, line up in a great cause. And I guess fashioning those coalitions is where you get the greatest change. I mean I always look for things that will teach me something, that will challenge me and that will allow me to use skills that I've got."

For some, the rebirth of David Miliband as a British politician is enticing. He still cares deeply about Britain and British politics. Whether Westminster is enticing enough for him to return is another story. **GQ**

Rescue: Refugees And The Political Crisis Of Our Time by David Miliband (TED2, £8.99) is out on 14 November.

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Bregje Heinen

Catwalk star, swimsuit model, impressionist artist: Holland's multitalented Bregje Heinen will brighten up your Insta feed

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PHOTOGRAPH BY **Russell James** STYLING BY **Lysa Cooper**

You can count on one hand the number of supermodels that are also abstract impressionist painters. Or, at least, you could start counting them on one hand, but it would go, "One... um... does taking Instagrams with the bunny-ears filter count? No? Right. Just the one, then."

And that one is 24-year-old Dutch supermodel Bregje Heinen, who divides her time between swimsuit shoots in the Maldives, Mauritius and Brazil, walking the runway for Victoria's Secret, Prada and Topshop, and spending time at the canvas.

Heinen, who was discovered aged just 14, is a particularly hardline abstractionist, whose work (which you can see at bheinenart.com) is often a few careful broad brushstroke swishes, often in monochrome, in the style of Franz Kline.

Still, it's perhaps no shock that Heinen – who lives in Brooklyn with her three bulldogs and boasts an Instagram following of half a million, with no shortage of shots where she isn't dressed for the weather – is used to making her own entertainment, having grown up in a small town called Borculo, with a population just shy of 7,000.

"There are two bars and not much else to do," says Heinen, "but I have the best memories from my childhood. When I grew up, I thought it was boring, but now looking back, it's so nice. Everyone knows each other."

And now, everyone else knows Bregje, too. GQ

Photograph **Art + Commerce** Make-up **Fulvia Farolfi**

Image conscious: There are several reasons to follow Bregje Heinen on social media. Do we have to paint you a picture?

‘We literally put every penny into the show. It was heart stopping’

They’re the visionary duo known for using creative technologies to reinvent age-old traditions. Their pioneering work is collected by everyone from the Beckhams to the V&A. Now, ROB and NICK CARTER are taking a gamble to disrupt the art market itself

Rob Carter thought it was a prank call. The person on the other end of the line was purporting to be Sir Elton John. Elton was interested, apparently, in buying some of the artworks that Rob had made with his wife, Nick. It was 2002 and Rob had also been doing some work with his friend Dom Joly, photographing promotional material for *Trigger Happy TV*. Naturally, he assumed it was the comedian. “I was going, ‘Yeah, yeah, yeah,’ and I thought, ‘At what point am I going to interject?’” Suddenly, he realised Joly would not have known they had sent Elton a catalogue. “Oh my god,” he thought. “It actually is him!”

And so began a comedy of errors. Elton made an appointment at the gallery Rob and Nick had rented in London’s Cork Street, but failed to turn up. They figured ››

Wedding rings: 'Spectrum Circles' (2017); (opposite page) Nick and Rob Carter at their gallery, RN At 5A

THE ART OF INNOVATION

PHOTOGRAPHS BY **Christoffer Rudquist**

STORY BY **Charlie Burton**

» it had all been too good to be true and Rob went down the road to the pub. Suddenly, the musician arrived to buy the pieces – but neither Elton nor Nick could calculate the VAT. Someone at the gallery next door had to do the honours. Finally, Nick ran to find Rob, waving a cheque in her hand. Only later did their bank point out a slight problem: Elton had forgotten to sign it.

The whole episode was, in Nick's words, "a car crash". Still, a signed cheque was soon delivered – by limousine – and the sale spurred the young artists to continue their work. "Collectors should be told more often," says Nick, "that those are life-changing moments."

Few experience moments *quite* like that. Many emerging artists rely on an experienced gallerist to marshal them into the art world. Rob and Nick Carter (or Nicky, as she is to her friends) started out by hiring exhibition venues and dealing with buyers directly. Over the last 20 years, they have won a considerable audience. Their innovative pieces, which range in price from £1,000 to £100,000, are sought after by private collectors – Kevin Spacey, Stephen Fry, Jude Law and the Beckhams among them – as much as by institutions. The Carters' pieces are housed at the Victoria And Albert Museum in London and the Mauritshuis and Frans Hals Museum in the Netherlands. They have had solo shows across the world, from Milan to Los Angeles, New York to Geneva. Now, they're making the biggest play of their career.

The duo have just launched RN At 5A, a permanent viewing space in Central London that will only show their work. It is a bricks-and-mortar expression of their self-determination. Over the last ten years, artists have increasingly sought to dodge third-party gallery commissions, which can be as much as 50 per cent, by marketing themselves directly, via their own sales teams and websites. "Some of the most valuable artists have done this – Anish Kapoor is one, Damien Hirst is another," says Ralph Taylor, senior director of the post-war and contemporary art department at Bonhams. "But this is taking it one step further. This is in effect creating a facsimile of a gallery. It looks like a gallery, it smells like a gallery, it's got the same signage you'd expect from a gallery, yet it's got a gallery roster of one, which is the artists themselves."

Taylor views it as a bold response to volatile times. When the economy is uncertain and politics is in flux, the very top end of the market thrives (big names are reliable investments) and emerging artists weather the storm (they're cheap). The middle tier – artists who are well established, who have worked with museums, who show at art fairs and achieve respectable prices – tends to suffer. In the last 18 months, many galleries dealing at that level have closed. "Rob and Nicky have said, 'There are some factors that are not in our favour, so let's seize back the initiative,'" says Taylor. "It's a fist in the air. I wonder if more people will do it."

Family trees: 'Bronze Oak Grove' installation at Kensington Gardens, London, 2017

'They will succeed or fail under their own terms. And that's quite attractive'

While the Carters will also retain representation with Ben Brown Fine Arts, Taylor cautions that opening RN At 5A will come with challenges. "It seems a little bit like they're gluttons for punishment, because it's tough when you're managing your own reputation. But it is very interesting. It's very unusual. Under these circumstances they will succeed or fail under their own terms. And that's something that is quite attractive."

One recent afternoon, the Carters gave *GQ* a tour of their studio in Acton. Step inside and you're confronted by what looks like an enormous printer. It's a developing machine for Cibachrome, a Sixties photographic technique that results in vivid colours that tend not to fade. It's one of their favourite mediums; they have most recently employed it for a new series called "Yoga Photograms". Each of the 55 images was created by directing a naked model to hold a yoga position on a sheet of photoreactive Cibachrome paper and briefly exposing it to light. After 25 minutes in the developing machine, it goes white where light has hit the paper, black where it hasn't and various shades of blue where there's shadow. The results look a little like Yves Klein body prints.

The problem was that the process was unpredictable – they discarded more than 150 prints while making the series – and Cibachrome paper is in short supply. Six years ago Ilford, its manufacturer, discontinued the product, so the pair bought a three-kilometre roll and stashed it in a freezer (low temperatures preserve the chemicals). They have been slowly working through it. "We're down to our last 300 metres now," says Rob, a 49-year-old with a rugby player's build. "When that's gone, that's gone." He looks towards the processing machine that they have worked with for so much of their career. "When we've finished, this will go on a skip."

Upstairs is a room filled with natural light. On the walls are pieces from their acclaimed series, "Transforming". Born out of a frustration with how little time viewers in galleries spend looking at a painting, these animated versions of old masters reward standing and watching. The most famous, perhaps, is "Transforming Still Life Painting" (2012). Framed in thick, dark wood, its computer screen "canvas" displays a replica of Ambrosius Bosschaert The Elder's exquisite "Vase With Flowers In A Window" (1618) – but one in which every insect, petal and cloud gently moves, almost imperceptibly. The piece was created in collaboration with the visual effects studio MPC, which spent three years and thousands of man hours on the looping video. To the Carters, restraint was everything. "MPC were like, 'Oh, we can change the signature from his signature to yours over two and a half hours,'" says Rob. "We were like, 'No, that's too much.'" The subtlety is entrancing. When the piece was debuted at the Maastricht Art Fair in 2012, a lady sat and watched the animation play through in its entirety – a full three hours. »

Bodies of work: A selection from Rob and Nick Carter's 'Yoga Photograms' (2017), which are created using a Cibachrome developing machine

‘They have seized the initiative. It’s a fist in the air’

Sign of the times: 2011’s additions to the ‘Postcards From Las Vegas’ series include ‘Peep Show’ and ‘Frolic Room’

» Compulsive experimenters, the Carters have found a multiplicity of different approaches for breathing life into old masters. "Transforming Nude Painting" (2013), for instance, was made by inserting film of a real model into a digitised environment. "Transforming Diptych" (2013) involves live computing: it comprises two "paintings" of fruit with animated insects programmed to fly at random between the screens. "The other day it was really exciting," says Rob. "I saw three flies just around this one apple and I shouted to Nicky as I realised that no one will probably ever see that moment again."

More recently the couple have jettisoned computer graphics altogether. A 2016 project involved filming a live setup of a candle and a mouse, in imitation of a still life by Willem Van Aelst. "The mouse came with a mouse trainer and a vet. It was a little bit over the top," says Nick, who is 48. They wanted one continuous 40-minute take, which the mouse didn't necessarily understand. "At one point he went up on his hind legs and got wax on his nose, so we were told to stop filming. And then he ate some of the walnuts, so we had to stop filming again, because apparently it gives them an upset stomach. We had to put lemon juice on the nuts to make sure he wouldn't eat any more. It was bonkers."

These pieces have allowed them to reach unexpected audiences. "Transforming Still Life", for instance, is the first work by a living artist ever to have been shown at New York's Frick Collection. To Thomas Marks, editor of the art magazine *Apollo*, that accolade is especially significant. "It's a big deal," he says. "Their work has a way of inspiring people who might not have wanted to look at contemporary art before."

The Carters were friends long before they were lovers. They met in 1985 at Leicestershire's Uppingham School, where Nick's domain was the art room and Rob's the darkroom. "I didn't enjoy school at all," says Rob. "I'm really dyslexic and that wasn't something that was discovered, so I really struggled." Nick recalls Rob being "a very angry man" back then. Rob reflects. "Maybe less angry now I've got the girl."

That didn't happen until 1997 when, still in touch through mutual friends, Rob asked Nick on a date. "I tell everybody it took ten years and ten Sea Breezes."

"Twelve Sea Breezes," corrects Nick.

"She's never been a very cheap date."

Nick had graduated from Goldsmiths with a BA in fine art and art history and was trying to enlist other alumni such as Angus Fairhurst and Damien Hirst to contribute to the art collection of the Groucho Club, where she worked as a manager. She enjoyed curating – today she still runs the Groucho's art collection – but missed making pieces herself. Rob was feeling disillusioned with his work taking photographs for PR and advertising clients, so he suggested that she come over to his flat in Shepherd's Bush and paint on some of his photos. The first attempt involved an album cover Rob had shot for the band Hang David. "But the results weren't great," recalls Rob. The next set used abstract images of light for the base photographs and were more successful. "The art was just lying out on the floor in the flat and a friend came in and said, 'Oh, I love these. Can I buy them?' They were still wet and we said, 'OK, yeah – great!' When he left we were like, 'Oh my god, that's amazing. Let's make some more.' That's how it started."

Say it with flowers: Three stages showing the progression of the Carters' digital artwork 'Transforming Still Life Painting' (2009-12) based on Ambrosius Bosschaert the Elder's exquisite 'Vase With Flowers In A Window' from 1618

Starting out is one thing; turning it into a career is another. "We've taken massive financial risks," says Nick. "At our first big show in 2000, we literally put every single penny into it – hiring the gallery, framing, catalogues, hosting. It was heart stopping." The exhibition, at a space they had rented on London's Cork Street, was sponsored by La Fée absinthe. "We thought, 'This is going to be brilliant. Everyone is going to get really drunk and then buy loads of art,'" says Rob. "But actually everybody got really drunk and forgot about the exhibition completely." Fortunately for them, over the subsequent days it sold out. "If we hadn't sold anything," says Rob, "we'd probably have had to sell our house."

High-quality work is a necessary but not sufficient condition for cutting through in the contemporary art market. So why have Rob and Nick Carter succeeded where so many other artists have failed?

The pair, who married in 1998, believe that initially the Groucho Club helped give them an edge, enmeshing them in the London creative scene and introducing them to boldface names who wanted to buy their pieces. One of their first major sales, for instance, was to pop svengali Simon Fuller – the man who created the Spice Girls – after he saw one of their colourful "Spectrum Circles" on the club wall.

And then there's their brand, which packs a punch for a paradoxical reason: it's distinctive in its ambiguity. "They define themselves as a partnership. That has a kind of mystery to it," says *Apollo* editor Thomas Marks. It leaves unspoken exactly who contributed what to each artwork. "And you're not aware they're a married couple: 'Rob and Nick Carter' could equally be two brothers. It's neat that without having to create personas or create a performance around their work, they've created a very strong identity through their names." »

In his 1820 poem "Ode On A Grecian Urn", John Keats closes with:

"Beauty is truth, truth beauty,—that is all/Ye know on earth, and all ye need to know."

The lines reflect the Romantic contention that artistic beauty was worthy of philosophical enquiry. Forty years later, it became an object of worship. The aesthetic movement placed beauty above all other artistic ideals – more important than social themes or, in fact, any theme. As Oscar Wilde puts it in *A Picture Of Dorian Gray* (1890), "Beauty is a form of genius – is higher, indeed, than genius, as it needs no explanation… It cannot be questioned." The role of the artist, therefore? "The artist is the creator of beautiful things," wrote Wilde. Artists soon begged to differ. Modernists such as Picasso or Matisse scorned the cult of beauty. Art had become meaningless, they said, and had to be reattached to ideas, politics and the present before it could become beautiful. For many contemporary artists, however, ugliness has become the destination in itself. The implication is that beauty is a beguiling fantasy removed from the hard realities that serious art must confront. Philosopher Roger Scruton, in his treatise *Beauty* (2009), argues that "it is not merely that artists… are in flight from beauty. There is a desire to spoil beauty, in acts of aesthetic iconoclasm."

It's not a charge that can be levelled at the Carters. Most of their work is unabashedly beautiful, whether it's their neon "Postcards From Vegas" or exploding "Paint Pigment Photographs". There has never been an aesthetic orthodoxy, of course – Scruton notes that Willem de Kooning was making his disorderly canvases around the same time as Edward Hopper was producing classic figurative paintings – but the Carters stand out for not wishing to make art that repulses. "I don't think there's anything wrong with artwork being beautiful," says Nick. Rob adds, "We want something that people enjoy looking at time and time again, not that's going to be a one-hit wonder." That has the benefit, too, of broadening its appeal to collectors. "We've always asked ourselves, 'Would we hang it at home?'" he says. "That's a good test of art."

The question of what qualifies as "art" has taken on new contours in the digital age. If an artwork such as "Transforming Still Life" is based on a computer file – a collection of ones and zeros that can be replicated infinitely – in what sense can one own an "original", and what's to stop someone making an indistinguishable copy? "We encrypt it and make it quite difficult for it to be got at," says Rob. "And the value of the work is in the certificate – it will be worth nothing without the certificate. That's really all we can do."

And then there are more philosophical issues.

Blue sky thinking: 'Paint Pigment Photographs' in 'Nickel Titanate Yellow', 'Cobalt Bermuda Blue', 'Pyrazoquinazolone' and 'Benzimidazolone Orange' all from 2012

If working with a digital technology requires co-opting experts – coders and animators, say – then to what extent are Rob and Nick's digital pieces "by" Rob and Nick? Their defence is art historical. "Ambrosius Bosschaert the Elder had a thousand artists in his studio," says Nick, gesturing to "Transforming Still Life". "Michelangelo wouldn't have painted the Sistine Chapel on his own. Employing other people isn't a sin. And each little tiny choice along the way, [we]'re making the decisions. It couldn't be made without [us]."

Just before 6pm one evening last summer – the hottest June day in the UK for 176 years – Rob and Nick Carter arrived in London's Kensington Gardens to open a new installation. "Bronze Oak Grove" is a circle of nine life-size bronze tree stumps based on a sketch by Jacob De Gheyn II (c1565-1629). These "real" versions were created by a combination of laser scanning, 3-D printing and centrifugal casting. It was among the first pieces of contemporary sculpture ever to have appeared in the park.

Soon the space around the stumps was bustling with guests, a sea of air kisses, champagne and cigarettes. Rob, hard to miss in his Hawaiian shirt, took people one by one to a stump for a private show-and-tell. Nick, in a pink and white floral dress, fluttered between groups, scanning for the empty-glassed. "Nicky floats along on a cloud of enthusiasm and eccentricity," observed one of the couple's friends. "Rob is the anchor," noted another.

Much of the talk was about how real "Bronze Oak Grove" looks. When Rob and Nick installed it, a member of the public leaned over the fence and reprimanded them for chopping down the trees. "The gardeners are now treating them as they would normal stumps," said Nick. "They just mow around them and then leave the grass to grow up."

To understand the sculptures, you've got to go up to them and touch them to know that they're bronze. They're interactive. They're surprising. They're fun. As the sun started to set, a guest gazed at one of the stumps, now dappled by the evening shade.

"Oh," he said, "I much prefer this to the original drawing." **GQ**

RN At 5A. 5a Bathurst Street, London W2. 020 7402 1113. robandnick.com

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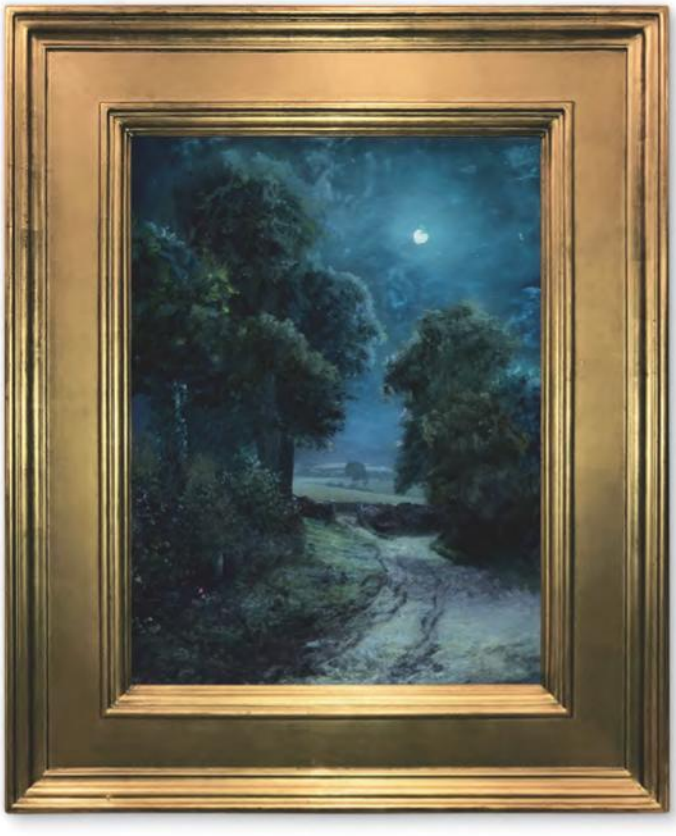
‘They define themselves as a partnership. That has a kind of mystery to it’

Pastoral care: ‘Transforming Landscape Painting’ moves slowly from day to night and took four years (2013-17) to animate



From left: Alex wears jumper, £210. Jeans, £115. Andrew wears jumper, £270. Trousers, £160. All by **Hilfiger Edition**. tommy.com

#LIT

With their million-strong Insta-following, a billion YouTube views and one shining Grammy, it looks like THE CHAINSMOKERS aren't about to run out of puff any time soon. And now, as the new faces of TOMMY HILFIGER, dance-pop's best-dressed double act are setting the agenda in fashion too. Who said smoking isn't cool?

STORY BY **Sophie McBain** PHOTOGRAPHS BY **Cameron McNee** STYLING BY **Eric Nicholson**

While Alex Pall, one half of dance-pop duo The Chainsmokers, was being fitted for his *GQ* shoot, Drew Taggart, the other half, paced around the studio. He spotted a Tommy Hilfiger-branded skateboard in one corner, picked it up and started messing around. Within seconds, a couple of photographers emerged, seemingly from nowhere, and started snapping him. Taggart continued trying to flip the board with practised unself-consciousness. It was the perfect Instagram moment: spontaneous yet 100 per cent marketable.

And then it wasn't. Pall clattered out from behind a clothes rail and threw himself in front of the cameras, arms flailing and dressed in only a T-shirt and boxers. Both doubled over with laughter.

The Chainsmokers – whose single "Don't Let Me Down" was the third most streamed track in the world last year – are rising style icons. They are social media powerhouses, with millions of followers on Twitter and Instagram. And they are having a lot of fun.

Earlier this autumn, the DJs became the new faces of Tommy Hilfiger, adding a new twist to the brand's three decade-long legacy in menswear. In some ways, it feels like a natural next step for the pair, who exude an effortless, all-American cool that's made them a regular on best-dressed lists, known as much for their sharp-suited red carpet looks as their clubwear. But it's also astonishing, offering yet more evidence of The Chainsmokers' rapid and improbable rise to fame. "If you told me five years ago that this is something I'd be here talking about I'd have said you were crazy," said Pall.

The pair, who met in 2012 and broke into the mainstream two years later with the novelty dance hit "#Selfie", had seemed destined to be one-hit wonders. Instead, they staged a comeback with contagious, chart-dominating, Grammy Award-winning pop. The lyric video for their 2016 song "Closer" is the first in history to have received over a billion views on YouTube, they have sold more than ten million singles and their first album, *Memories... Do Not Open*, topped the US charts in April.

Taggart, 27, from Maine, has wide-eyed, fine-featured, Disney-prince looks; Pall, four years older and from New York, is taller, broader and more bristly. Tommy Hilfiger is their first fashion campaign. "People will write about us coming across as arrogant. But we're very thoughtful about things, we really care about this. We're working really hard at doing this as well as we can," said Taggart. That is a sentiment shared by Hilfiger himself. "Alex and Drew are the perfect definition of our 'Tommy Guy'," he said. "Their talent, optimism and effortless cool really make them stand out. They have a passion and drive to succeed that I love."

Occasionally, they wonder if their prolific social media presence has left them more vulnerable to criticism. "We probably put ourselves out there in situations when we could have just let the music speak for itself and been a bit more mysterious," Pall said. The trouble is, this openness and accessibility is part of their appeal. Taggart twice described the pair as "just two guys on an adventure". They are, of course, much more strategic than that, but it's a convincing façade. The Chainsmokers are exactly like your goofball friends – only cooler, richer and much better dressed.

The pair exude an effortless, all-American cool that's made them a regular on best-dressed lists

From left: Andrew wears jumper, £230. Trousers, £160. Alex wears jacket, £510. T-shirt, £110. Jeans, £115. All by **Hilfiger Edition**. tommy.com

H

‘We put ourselves out there when we could have just let the music speak for itself’

Opposite, from left: Alex wears shirt, £215. Andrew wears coat, £730. Shirt, £210. Jeans, £115. Trainers, from £165. All by **Hilfiger Edition**. tommy.com

This page, from left: Alex wears jacket, £270. Shirt, £210. Jeans, £115. Trainers, from £165. Andrew wears jacket, £370. Shirt, £210. Jeans, £115. Trainers, from £165. All by **Hilfiger Edition**. tommy.com

Styling assistant **Rayner Reyes** Grooming **Erin Green**
Lighting assistant **Tad Mask** Digital operator **Zack Garlitos GQ**

THE CONVENER

PAUL McCARTNEY

AM: "We needed both Beatles for this, so we approached Paul and Ringo. The Who were playing at the Desert Trip festival and they'd arranged for me to have a designated studio backstage. Paul was there, so we made it easy – I met him outside the McCartney compound and I walked him down to the studio. There's a jovial nature that you can see in him, in the way you could see throughout the Sixties, and that humour was prevalent. But I was conscious that he was about to go on stage. The only thing that slightly bothered me was that he had a lozenge, obviously for his voice, so a lot of pictures had him sucking on this lozenge. But really, what am I going to say? 'Paul, I know you're on stage in a minute, but can you take the lozenge out?'"

ROCK'S LAST LIVING LEGENDS

PHOTOGRAPHS BY **Alistair Morrison**

THE GUNNER

SLASH

"There's a lot of imagery of Slash, so one thing I wanted to try was to have something with a little more softness to it. And even with the idea of him being Slash in the sunglasses and the T-shirt, the jewellery and the hat, there's something about his hair, this veil, that seemed quite pertinent to that idea. To others, that might be 'Rough Slash'. But for me, that's 'Soft Slash'. And although there's that image of him as this growling man, he's actually delightfully shy."

They say the classics never die, and yet more than a few of our great musical heroes have left the stage for the final time. As part of his major new photographic project, Alistair Morrison looks past the lens at the remarkable portraits of 12 men whose legacy will long survive them

THE BOSS

BRUCE SPRINGSTEEN

"We did this at his place in New Jersey. It was a five-hour trek, it was a bloody hot day and I wanted him to be wearing hot clothes. So I said to his people, 'Make sure he comes in a T-shirt.' But he was very responsive, very aware of how to create a great photograph. He's a grea t stage artist, he knows how to project himself, but he was quite quiet – really professional."

THE THINKER

DAVID GILMOUR

"David is a very reflective, very studious man who doesn't take to the big emotional thing about being a 'musician' in the way some of the others do. He's very much his own person, whereas others maybe need other musicians around them to create. David seemed, to me, to be acutely aware of what he can achieve and doesn't need to express it with emotion, so there isn't a lot of emotion in the picture. But there is an intensity."

THE ENTERTAINER

SMOKEY ROBINSON

"Because we shot this in a hotel theatre in Atlantic City, which is my least favourite place in the whole world, part of me was thinking, 'The legacy of someone like Smokey – the greatness that came out of black music in America, and those voices – shouldn't be in these small venues.' But he told me that, in some ways, playing to 2,000 people who are absolutely with you is as exciting as playing to a huge stadium. My reflection was, you are potentially a forgotten artist because you're playing these venues, but he's not at all."

THE IDOL

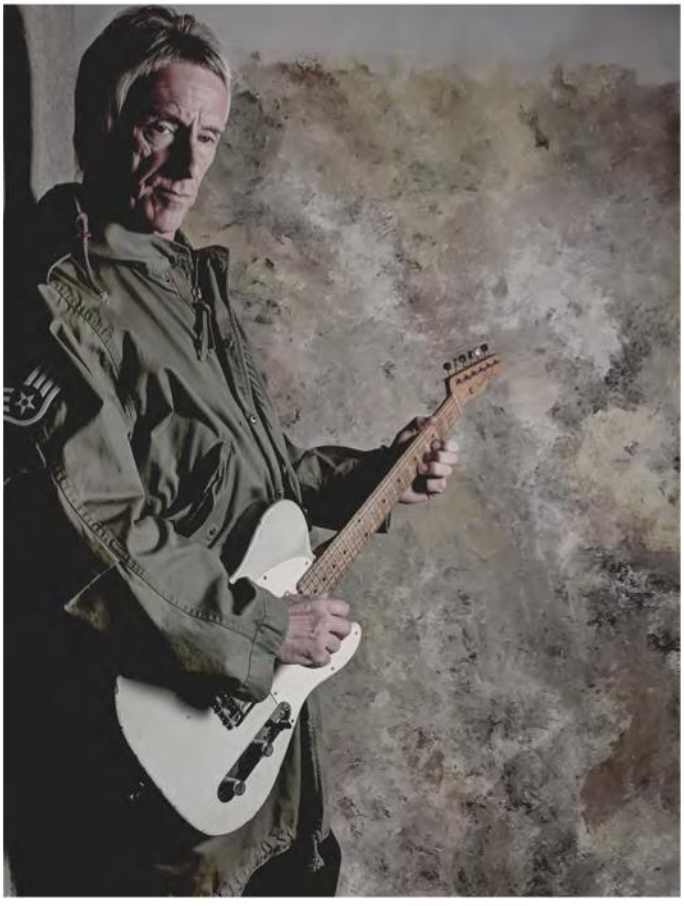
ROBERT PLANT

"The title of the exhibition, *Searching For Apollo*, is born of the theme of Apollo as the god of music and 'search', which is *buscar* in Spanish – the origin of busking. So with that idea in mind, it seemed nice to do something looking back at these artists' roots, to get everyone back on the street. So with Robert, he's got a harmonica, but there's also a pride in his position. He's the absolute head boy of rock and part of that upright pose was very much him saying, 'I'm the Brando to all musicians.'"

THE MAN

VAN MORRISON

"I'd never photographed Van before and there was a little bit of a grumpy reputation out there, so I didn't know what he was going to be like. But he was really happy to do everything I wanted to do. I photographed him in a hotel room. We chose his assistant's room because we needed time to set up without disturbing him. And when he came into the room I thought, 'I *think* you're Van Morrison...' because he didn't have his gear on. But then he put his shirt and jacket on, his Chelsea boots, hat and sunglasses and there was Van Morrison. He had created that image of what we expect him to look like."



THE DISCIPLE

PAUL WELLER

"A lot of the other guys are in the throes of remembering their music, but I felt with Weller he was still in the throes of great music. There's something about him that says, 'I haven't finished yet. I'm going to give and give.' The generation that followed him very much respects Weller, whereas he respects the guys that came before him. So he's in that position where he can work with McCartney and the others and they all want to work with him. He was edgy and he still is."

THE GATHERER

ROGER DALTREY

"I got a call from someone who was working for the Teenage Cancer Trust [of which Daltrey is an honorary patron], and he'd seen my 'Last Supper' picture of actors and loved the idea of potentially doing another, but with musicians. I suppose selfishly, I thought, 'There's a hell of a lot more than 13 of them that I want to photograph, so we'd better do a different idea.' So I mentioned the busking idea to Roger and he was very enthusiastic. He was the host of this; among all the other musicians he is the 'Embracer' – the 'Gatherer'."

THE JOKER

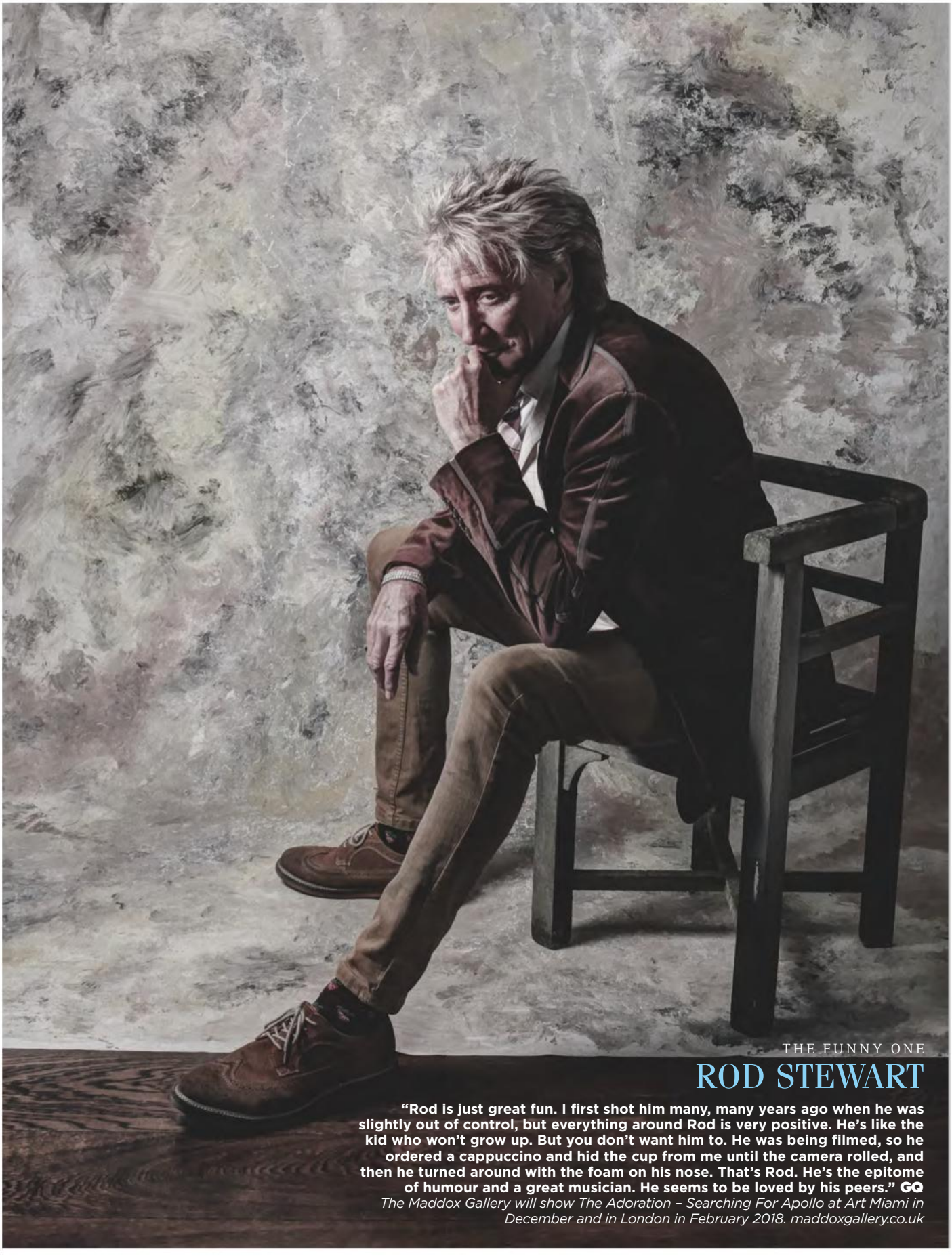
RINGO STARR

"Ringo is traditionally the joker in the pack, but he's such an embracing guy, to the extent that you would never, ever think that he's not back in the Sixties. He's still got that enthusiasm. He's never got a bad word for anybody. Life is great around Ringo. Peace and love! This was done in his garage in LA. And that is the beauty of the man: we needed a space and he said, 'Come in, guys.'"

THE CONDUCTOR

PETE TOWNSHEND

"If there were two people within the same group, I didn't want to put them together, because they have their own personalities. Together, Roger and Pete are the legends of The Who, but to all the other musicians Pete is very much the writer. Beyond asking whether I knew a particular photographer, he didn't say a single word, but in a way, that is reflective of Townshend. Ultimately, it's about individuals having their own space and their own time."



THE FUNNY ONE

ROD STEWART

"Rod is just great fun. I first shot him many, many years ago when he was slightly out of control, but everything around Rod is very positive. He's like the kid who won't grow up. But you don't want him to. He was being filmed, so he ordered a cappuccino and hid the cup from me until the camera rolled, and then he turned around with the foam on his nose. That's Rod. He's the epitome of humour and a great musician. He seems to be loved by his peers." GQ

The Maddox Gallery will show The Adoration – Searching For Apollo at Art Miami in December and in London in February 2018. maddoxgallery.co.uk

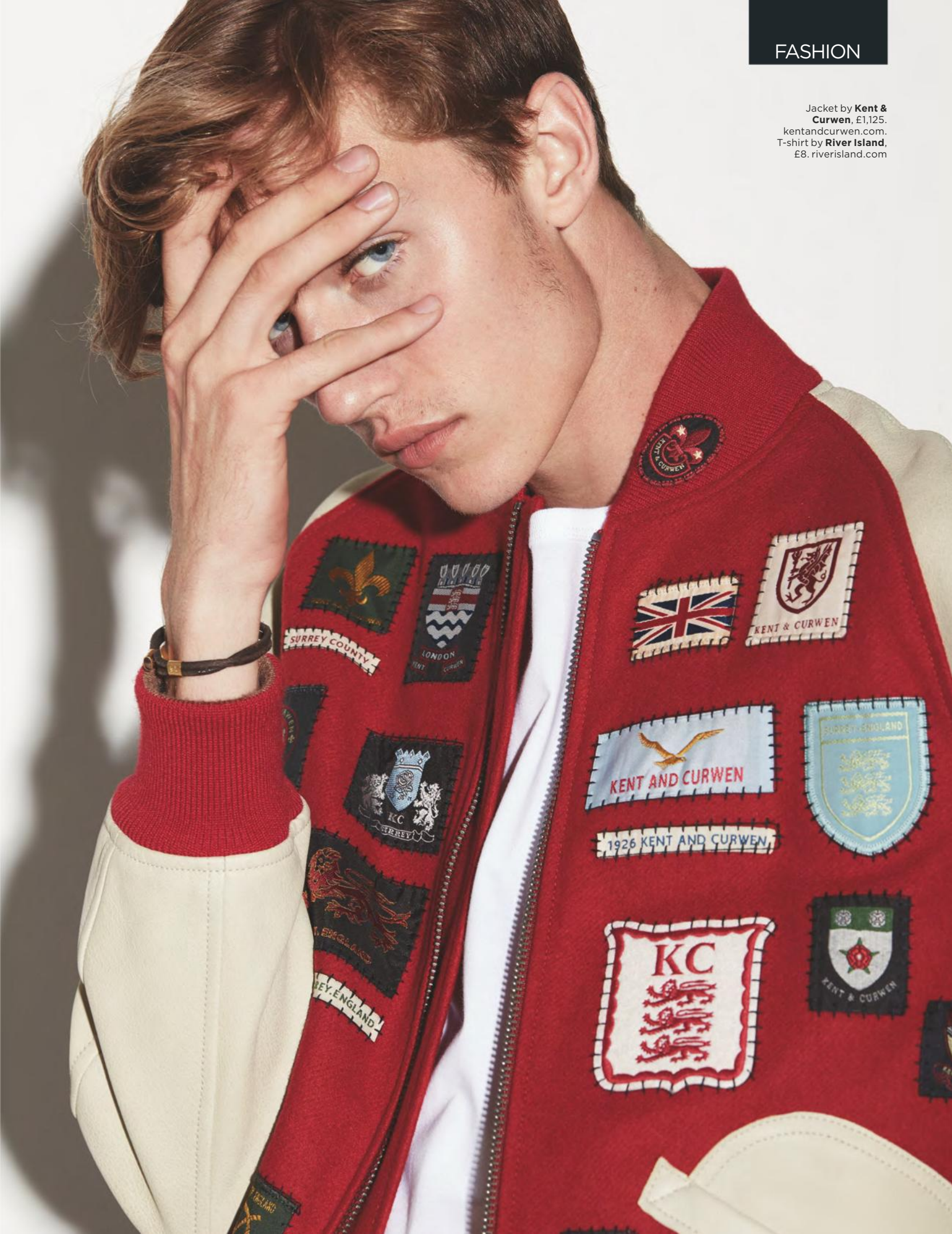
Stay Lucky!

PHOTOGRAPHS BY **Lukasz Pukowiec** STYLING BY **Grace Gilfeather**

Exclusively for GQ, in his only shoot this year model LUCKY BLUE proves fashion is getting the brand back together as slogans and logos return to the rails

Jumper by **Kenzo**, £200. kenzo.com. Jeans by **Diesel**, £130. diesel.com. Shoes by **Jimmy Choo**, £395. jimmychoo.com. Socks by **Topman**, £3. topman.co.uk. Watch by **Timex**, £120. timex.co.uk

Jacket by **Plein Sport**, £630. pleinsport.com. Jumper by **Dior Homme**, £230. dior.com. Jeans by **Editions MR**, £140. At matchesfashion.com. Shoes by **Guiseppe Zanotti**, £715. giuseppezanottidesign.com. Socks by **Topman**, £3. topman.co.uk. Watch by **Timex**, £120. timex.co.uk



Jacket by **Kent & Curwen**, £1,125. kentandcurwen.com. T-shirt by **River Island**, £8. riverisland.com

T-shirt, £380. Trousers, £531. Shoes, £442. All by **Dolce & Gabbana**. dolcegabbana.com. Socks by **Topman**, £3. topman.co.uk

PRINCE
LOVE

Jacket, £2,995. T-shirt, £220. Both by **Saint Laurent**. ysl.com. Trousers by **Stone Island**, £180. stoneisland.co.uk

Opposite: Shirt by **Louis Vuitton**, £650. louisvuitton.com

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Coat by **Polo Ralph Lauren**, £349. ralphlauren.com. T-shirt by **Cottweiler**, £70. At matchesfashion.com

Coat, £2,145. Shoes, £655. Both by **Etro**. etro.com. Hoodie by **Uniform Experiment**, £265. At Browns. brownsfashion.com. Jeans by **Diesel**, £130. diesel.com. Socks by **Topman**, £3. topman.co.uk

Hair **Louis Cowley at Larry King**
Photography assistant **Szymon Goslawski**
Styling assistant **Willa Bardawil GQ**

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1. Junq Couture. A stylistic, dynamic British streetwear brand formed in the heart of Manchester, offering high quality, comfort and longevity in all their products. Using the latest technologically advanced fabrics to create simple on trend pieces that will see you through season after season. Visit www.junqcouture.co.uk to view the latest collections. Get 25% off with code GQ25 (expires 31/12/2017). **2.** A brand founded with the concept of eliminating the labels to focus on the design and detailed construction of a garment. **X-Labeled** reinterprets traditional ideas of menswear into modern silhouettes and fits. No Labels, No Limits, Know Your Worth. **3. Rutherford Gentlemen.** The Rutherford Collection is made up of high-quality Supima cotton. Their socks are sold in packs of 5 and come packaged in The Rutherford Gentlemen Custom Box. The sock features heavy stitched embroidery of the secondary logo of Rutherford Gent. Along with all the other great features you look for in a sock, they use extra nylon to keep a tight form fitting sock. Shop the collection www.rutherfordgent.com **4.** At **Atolyestone**, they strive to create uniquely designed jewellery and accessories that sets them apart from the norm. The Statement Silver Bangle gives the power of creativity into the hands of the customer. You are able to choose the colour of your plating and from an unlimited number of letters and numbers to ensure your bracelet is truly one of a kind. **5. Smoke + Prayers** are looking to spread a message through their clothing. Their aim is to say what is on everybody's mind and destroy the hype. They don't want to be a sell out brand, they intend to start a movement. Take a look at www.smokeandprayers.com **6.** For their latest project, **Rocky Clark Clothing** decided to give new life to vintage, authentic US Military deadstock. The jackets used to craft these hats were either not up to specifications or they went unused, so instead of letting them sit in a warehouse, they gave them new purpose in hat form. It has been said before; the finest camouflage patterns come from the US Military, which is why they are making the most of up-cycling them. Take a look at their Instagram @rocky_clark_clothing or contact them on rocco@rockyclarkclothing.com **7. Denim.lab** is a quality inspired Dutch denim brand for both men and kids. The collection is a season-less selection of exclusive high-quality Japanese selvage fabrics and a modern take on fits and construction. Currently on offer are jeans, jackets and shirts. For 2017 Denim.lab added limited edition Japanese selvage shirts, sourced from Okayama-Japan. **8. Charlie Allen**'s designs combine Italian soft construction with British fabrics and tailoring. At his Islington showroom he offers full bespoke and made-to-measure men's tailoring. All bespoke suits are cut and handmade in his workshop in London. Visit www.charlieallen.co.uk or call 020 7359 0883 to make an appointment. **9.** The Purple Zip Jogger – A defining bestseller from **Khzari**'s Season 4 Collection. A jogger that gives the comfort as well as the unique fashionista feel. Made from 100% Cotton fabrication, Contrast panelling and YKK Zip details. **10. Tatlım Official** is a London based brand that states the mixture of modern day contemporary culture by placing a luxury spin on casual wear. Minimalistic, yet statement worthy, Tatlim tends to focus on a monochrome palette when producing their collections. **11. WestMister.** HIGH QUALITY. NO HALF MEASURES. 100% Made in Portugal, it is of small great details that this Brand is made. The sophisticated man of the new millennium, the man who cherishes the image as the mirror of his personality, excels at the detail. These socks are produced with the finest mercerised cotton Lisle, hand linked toe and are part of a unique collection developed by exceptionally skilled designers.

12

NO. 1 MOTO-BROWN $375
L'ASSEMBLAGE DU CUIR
LAC.LA

13

COLUMBUS CANVAS BACKPACK
KURTIS PAUL £60.00
WWW.KURTISPAUL.COM

14

OWO SOCKS NAVY AND WHITE
GRAPHIC SOCKS £45
XHOSA
WWW.GOXHOSA.COM
INSTAGRAM: @XHOSAOFFICIAL

15

MESH CHRONO £59
GILCHRIST WATCH CO.
WWW.GWCWATCHES.COM
QUOTE GQDEC FOR 10% OFF

16

LUXE LONG SLEEVE BLACK HOODIE
INNRTH
WWW.INNRTH.COM

17

CAMPFIRE FLEECE
THE HATCHFLY COMPANY
WWW.HATCHFLY.CO

18

SOF CASE IN BLUE DENIM
SOFRANCISCO
PRICE: $69
WWW.SOFRANCISCO.COM

19

KHAN SUIT $1195
URBAN NOMADDS
WWW.URBANNOMADDS.COM

20

MAROON SUEDE MESH TRUCKER
FOR 25% OFF USE GQ25
THE LUX LINE
WWW.THELUXLINE.CO.UK

21

BLACK AND GOLD PRINTED SHIRT £50
CUFFSCOLLARS
WWW.CUFFSCOLLARS.CO.UK
INSTAGRAM: @CUFFSCOLLARSOFFICIAL

22

ODRIN
WWW.ODRIN.COM
INSTAGRAM: @ODRIN_MENSWEAR

23

TWO TONE HOODIE
OLD-HABITS
WWW.OLD-HABITS.COM.AU

24

DOUBLE MONK STRAP TAN
POLISHED $75
ZEVE SHOES
WWW.ZEVESHOES.COM
INSTAGRAM: @ZEVESHOES

12. Born from the need for affordable yet high-quality leather jackets, constructed from 100% leather, and imagined by industry veterans -- **L'Assemblage Du Cuir** jackets are intended to be part of your wardrobe for life. Visit LAC.LA to view the collection. **13. Kurtis Paul** is a mens fashion brand that specialises in luxury bags and accessories. Using only the best materials, their aim is simple: to create the remarkable. They embody a sense of passion and understand the importance of every detail, an obsession you can see in all their products. Visit www.kurtispaul.com **14. XHOSA** is a contemporary label for those looking to bridge the gap between formal and streetwear. The OWO socks are brushed cotton with navy blue and white graphic lines. Visit **www.goxhosa.com** Use GQ15 for a 15% discount, expires 31/12/2017. **15. Gilchrist Watch Co** is home to an unrivalled collection of unique affordable timepieces. The strikingly minimal Mesh Chrono from Megir boasts a steel mesh band, precision stopwatch and calendar window at 4 o' clock. 3 colour options, £59. Shop Minimal at www.gwcwatches.com and quote GQDEC for 10% off, expires (31/12/17). **16.** Manchester born. Hip hop influenced. Streetwear focused. **INNRTH** (pronounced 'in-north') is an independent brand inspired by social justice and creativity, premium quality and self-empowerment. Luxe streetwear is more than just a perfect fit. Casual is the new smart. Urban clothing is the new luxury. INNRTH is a movement that strives to make a difference. That's why they donate £1 of every purchase to homeless charity Coffee4Craig. **17.** With their inspiration rooted in the great outdoors, **The Hatchfly Company** strive to create clothing for your adventures – whether you are visiting friends in a new city or rafting an unnamed river. The New York brand designs clothing made from quality fabrics, whilst developing close, personal relationships with their manufacturers to produce the highest quality products. Each garment is cut-and-sewn in NYC, continuing the tradition of American manufacturing with each stitch. **18. SOFRANCISCO**'s founder and leather engineer transmits French craftsmanship for the conscious fashion consumer. The San Francisco-based company is the go-to leather phone case and is all about stunning full-grain leather accessories with utmost French Savoir-Faire. **19. Urban Nomadds**, is a contemporary fashion brand, launched in 2017. The brand offers ready-to-wear designs to suit the multi-faceted non-gender lifestyle of a global metropolitan consumer. Urban Nomadds interprets traditional craftsmanship into wearable ready-to-wear with a fresh aesthetic. Take a look at their Instagram @urbannomadds **20. The Lux Line** – their signature suede mesh trucker hat doesn't just boast great quality but it's stylish look is one of the best on the market. Check out www.theluxline.co.uk and use GQ25 at checkout for 25% off (expires 31/12/17). **21. CuffsCollars** is a premium quality menswear brand, conceived in London by hardworking guys who wanted to encompass quality, comfort and style all for an affordable price tag. Inspired by British tailoring, there is a fit and style to suit everyone. Visit www.cuffscollars.co.uk **22. Odrin** offers luxury grade wardrobe staples that are responsibly made and accessibly priced. Their items are made in Africa using luxurious fabrics from European and Japanese mills. Use GQ211 for a 10% coupon on any product at ww.odrin.com (expires 25/11/17). **23. Old-Habits** is the quintessential urban luxury fashion brand. Dovetailing urban street wear and luxury fashion, the result is a brand that challenges contemporary fashion. Founded in Australia. **24. Zeve Shoes** personifies the freedom of choice and expression. The selection of colours and designs will excite even the most mundane. Handcrafted by artisans to make wearer feel like they are walking on top of the world. That elusive chase for the perfect pair ends here with Zeve Shoes. Contact them to find out more on fauzi@zeveshoes.com

TO ADVERTISE CALL 020 7499 9080 X3705

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The Fashion Collection... Continued

25

GLASSES HAT $28
CRSHR BRAND
WWW.CRSHRBRAND.COM
INSTAGRAM: @CRSHRBRAND

26

ZANE BACKPACK IN ANTIQUE NAVY NILE CROCODILE $3,385
AMMOMENT
WWW.AMMOMENTBRAND.COM
INSTAGRAM: @AMMOMENTWORLD

27

ELIAS IN GREY PATINA £247
WWW.JONATHAN-ABEL.COM
HELLO@JONATHAN-ABEL.COM

28

CARDAMON WALLET II
$79 USD
WWW.BYCARDAMON.COM
@BYCARDAMON

29

HAND-STITCHED LEATHER CARD CADDY
HITCH & TIMBER
WWW.HITCHANDTIMBER.COM

30

VAN DYKE SOLOSOCKS £34
URU DESIGN
WWW.URU.DK
INSTAGRAM: @URU.DESIGN

31

NINFO SWIMWEAR
WWW.NINFOSWIM.COM
INSTAGRAM: @NINFOSWIM

32

J. ERVIN COLLECTION
JERVINCOLLECTION.COM

33

TONE ON TONE CONTRAST-TRIMMED VIRGIN WOOL BOMBER JACKET – €945
WATTINNE PARIS
WWW.WATTINNEPARIS.COM

34

GREY WOOL 2-PIECE SUIT $600
BLACK AND WHITE CHECKED SHIRT $115
HEYWOOD & RINGO
WWW.HEYWOODANDRINGO.COM

35

BROWN ANTIQUE BURNISHED DOUBLE BUCKLE BOOTS £615
PAUL PARKMAN
WWW.PAULPARKMAN.CO.UK

36

ENGLISH BRIDLE LEATHER BOX BAG £400
STEPH RUBBO SADDLERY
WWW.STEPHRUBBOSADDLERY.CO.UK

37

DIAMONDS FOR EVER POCKET SQUARE £35
ELIZABETH PARKER
WWW.ELIZABETHPARKER.CO.UK
INSTAGRAM: @ELIZABETHPARKERACCESSORIES

25. CRSHR hats feature unique art and artist collaborations, with over 100 designs to choose from. Shop now at www.crshrbrand.com and follow (@crshrbrand) on Instagram and Facebook. Use code CRSHRGQ and save 20% on your first order until 31/12/17. **26.** Dressing to kill sharply as an 'AMMO' in the right 'MOMENT' of time, **Ammoment** creates masterpieces for anyone who is looking for a bold statement. Inspired from architectural structure, the Zane Backpack's iconic lid uses only the best part of crocodile leather made in Italy. Zane was first launched exclusively at Pitti Uomo in Florence and TRANOÏ Show in Paris. Visit www.ammomentbrand.com or email info@ammomentbrand.com **27. Jonathan Abel** is a lifestyle brand founded on the meeting of time and hands; a pursuit of artisanal excellence in design and quality. They believe in the creation of that which is good – a product of value and distinction that tells a story of its Creator over time. **28. Cardamon.** The simplest interpretation of a minimalist billfold possible. The Cardamon Wallet aims to be the perfection of the traditional wallet. The essential functionality has been retained, but all other aspects of this design represent a new approach. The Cardamon Wallet II has been specifically designed to hold the British pound and Euros, whereas the Cardamon Wallet I is for smaller bills such as the American and Canadian dollar. **29. Hitch & Timber**'s hand-stitched leather Card Caddy keeps your gear organised and easily accessible. Stay prepared with your pen, knife and cards in one rugged wallet. Visit www.hitchandtimber.com **30. Solosocks™** come in a pack of 7 single socks designed to mix and match. A unique solution to missing socks. High-end designer socks made of organic cotton. No more pairing or wasting socks. Creation of the Copenhagen-based company URU Design. Visit www.uru.dk No Pairs – Just Solos **31. NINFO swimwear**. Costa Rican men's swimwear brand which specialises in "sunsational" trunks and briefs with fun prints for the confident man and his year round summer escapes. **32. J. Ervin Collection.** Custom handmade ties in limited quantities to ensure exclusivity! All ties are Made to Order! Visit jervincollection.com **33.** This saffron bomber jacket reveals the perfect relaxed french luxury by **Maison WATTINNE Paris**. Made only with pure virgin wool, silk, cashmere and suede yokes, it is truly refined, contemporary and authentic in nature. Made in France. **34. Heywood & Ringo** make fully custom suits, shirts, and tuxedos in classic styles with modern cuts. Parts of their fall collection, this grey wool flannel suit and fine-checked custom shirt offer timeless style that will still look amazing years from now. **35. Paul Parkman** men's double buckle calfskin boots are antique burnished and handcrafted with an artisanal touch. Every well-edited wardrobe needs a pair of brown calfskin boots and Paul Parkman's version is a wise investment. Visit www.paulparkman.co.uk to view his whole collection and apply coupon code GQ20OFF to take advantage of 20% discount. (expires 31/12/17). **36. Steph Rubbo Saddlery** specialises in making beautiful and durable bespoke leather goods, using traditional saddlery tools and techniques. From cutting to finishing, each of their pieces is unique and handmade all created with the highest quality craftsmanship. Resulting in a truly personal product that gains character over time. **37.** Strong, identifiable and visually stunning, this jewel of a pocket square features geometric diamond shapes that give it an ordered yet colourful appeal. New from **Elizabeth Parker**, their exclusive range of silk pocket squares are manufactured and hand rolled in the UK. Matching cufflinks are also available. The perfect Christmas present for the perfect gentleman at www.elizabethparker.co.uk

38

SWEATER - BLACK / €270 / £240
LEANDRO LOPES
WWW.LEANDROLOPES.CO.UK
@LEANDROLOPESOFFICIAL

39

RUNNER – DELTA – WHITE / €330 / £295
LEANDRO LOPES
WWW.LEANDROLOPES.CO.UK
@LEANDROLOPESOFFICIAL

40

CAMO 'SIGNATURE' SKULL BRACELET £22
BAXTER-BAXTER.COM
INSTAGRAM: @BAXTERANDBAXTER_

41

STUD WALLET £67.91
SOUTHERN FIELD INDUSTRIES
WWW.SOUTHERNFIELDINDUSTRIES.COM

42

OXFORD NAVY STRIPE £349
ZANE BARLÃS
WWW.ZANEBARLAS.COM

43

ALL-COMMUTE OVERCOAT €330
WWW.SENSCOMMON.COM
INSTAGRAM: @SENSCOMMON

44

CAMPUS SILVER GREY VINTAGE LEATHER
KAPTEN & SON
€149
WWW.KAPTEN-SON.COM
INSTAGRAM: @KAPTENANDSON

47 THE KANGAROO BELT COMPANY
WWW.KANGAROOBELTCO.COM.AU

48

BESPOKE SHOES
YOUNG & GENTLE
WWW.YOUNGANDGENTLE.COM

45

JACKY BLACK
WWW.JACKYBLACK.COM

46

RAW HOODIE €80
COLLECTION HERITAGE
GODFIDENCE STUDIO
GODFIDENCESTUDIO.COM

49

MEN'S WISH BRACELET €8
DESERT DUST MEN
WWW.DESERTDUSTMEN.COM

38. The expressive power of **Leandro Lopes** is reflected in a portfolio consisting not only of shoes, but also of in-house designed clothing and accessories. All products are handcrafted with great care and attention to detail. Visit, www.leandrolopes.de **39. Leandro Lopes** is an internationally renowned high-quality fashion brand. All products are handcrafted with great care and attention to detail. This designer and fashion entrepreneur has remained true to his personal passion to combine modern design with high quality materials and craftsmanship to perfection. **40. Baxter&Baxter** offer handcrafted accessories for the modern gentleman with an unrivalled dedication to quality and artisanal excellence. Shop handmade bracelets, neckties, pocket squares, scarves and lapel pins. Use promo code 'GQ2017' for 10% off your order (expires 30/11/17). Shop online at baxter-baxter.com **41. Southern Field Industries** is situated amid hills in Japan's Saitama region. Manabu and Keiko Okada design and create bags and accessories that are functional, well crafted and have a timeless design. Every single item is put together with the utmost care, taking time to give generous attention to minute detailing. **42. Zane Barläs.** A modern take on classic elegance, this glorious 3-piece navy suit is tailored to take over the boardroom and beyond. From Toronto, with love. **43.** The **senscommon** all-commute overcoat is lightweight, waterproof and breathable, fitting all forms of urban commuting like cycling. Everything is enhanced by the pure minimalist design, no detail is superfluous. Motion-accomodating construction and superior quality – uncommon utility fitting urban life. **44.** Campus Silver Grey Vintage Leather by **Kapten & Son** – The ivory white dial and suede leather strap is the ultimate timeless and sophisticated piece. The perfect watch for every day, protected by scratchproof mineral glass and water resistance up to 5 bar. The perfect treat for you or your loved ones. **45. Jacky Black** is a special occasion accessories brand. Their signature products are chic handmade bow-ties. Created in Hollywood, the brand tells us the story of Dreamers that would never stop pursuing their dreams. Join the Club! **46.** Convinced that the luxury is about the quality of product, **Godfidence Studio** are always working with the same spirit. Where the emphasis is always, just as well on the proportions, the cuts or the shape, as well as on the nobility of the materials and the originality of their product. **47. The Kangaroo Belt Company**'s main goal is to offer simple, well-constructed, handmade products direct from their workshop in Australia to you anywhere in the world. **48. Young & Gentle** – Design your own handmade bespoke shoes online using an incredible 3D-configurator and choose from a wide range of high-end materials, colours and models to create exactly what you would like to wear. Shoes just made for you. Visit wwwyoungandgentle.com **49.** Cool men's wish bracelets by **Desert Dust Men.** Make a wish, tie bracelet, wear it until it falls off naturally. Once it falls your wish is ready to come true. More designs at www.desertdustmen.com

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The Fashion Collection... Continued

50

LISZT BOLD NECKTIE
DWIMMER
WWW.DWIMMER.COM
INFO@DWIMMER.COM

51

CUSTOM BUILT SUPERCHARGER JEANS – £850
WWW.WRECKREATION.CO.UK
#WRECKRE8YOURSELF

52

CHALK AND UPRUSH BAM-ONS $50
ERTH COMPANY
WWW.ERTHCOMPANY.COM
INFO@ERTHCOMPANY.COM

53

PEACOCK BOW TIE SWEATER £50
BOWTEES
WWW.BOWTEES.COM
INSTAGRAM: @BOWTEES

54

'PROUD' – £29
CHARM MY SNAKE
WWW.CHARMMYSNAKE.COM
INSTAGRAM: @CHARMMYSNAKE

55

TAYLORDBLU SILK LAPEL FLOWERS
TAYLORDBLU
WWW.TAYLORDBLU.COM
MARLINJONES@ME.COM

56

HP1 AUTOMATIC $595
BREW WATCH CO.
WWW.BREW-WATCHES.COM
INSTAGRAM: @BREWWATCHES

58

THE STRETCH TUXEDO £470
THE STRETCH SUIT
WWW.THESTRETCHSUIT.COM
INSTAGRAM: @THESTRETCHSUIT

57

POLYGON UNI BACKPACK $329
BEDFORD 11TH
WWW.BEDFORD11TH.COM
INSTAGRAM: @BEDFORD11TH

59

TRAVELER'S MAP
TRAVELER SUPPLY CO
$30.00 USD
WWW.TRAVELERSUPPLYCO.COM

61

THE XALVADOR BAG £235
MORGAN.M
WWW.MORGANM.CO.UK
INSTAGRAM: @MORGANMLTD

60

MELANIE STONES
WWW.MELANIE-STONES.COM

62

TIMELESS TORTOISE SUNGLASSES
$79.99
SCORPIO LAMONTE
WWW.SCORPIOLAMONTE.COM

50. Dwimmer neckwear features a unique, patent pending method of tying. Each tie is handcrafted in California with precise attention to detail. The high-quality materials are carefully sourced from around the world. Always the correct length; always a conversation starter. **51. Wreckreation** create clothing for warriors. Home of the Supercharger Jeans, each piece is designed and created within their studio HQ in the North of England and released in limited quantities to ensure the very highest quality. #Wreckre8Yourself www.wreckreation.co.uk **52. Erth Company** is an up-and-coming green lifestyle company based in Hong Kong. With a mission to transform waste into wearables, they upcycle the iconic bamboo scaffoldings in Hong Kong and turn them into these fresh pairs of Bam-Ons. **53. Bowtees** are on a high-fashion mission of creating a new bow tie generation. Stemming from a life-long adoration of distinctively dapper bow ties, but with a frustration of always having to be in a sartorial shirt...the idea of combining casual t-shirts with bow tie detail was born. Laid-back or dressed-up, wear it your way. **54.** You're one-of-a-kind – they are too. Doing their own thinking, **Charm My Snake** have designed a unique series of men's underwear just for you. Since underwear is an intimate necessity, why not make it the best piece of clothing you wear? You provide the body, they provide the first-class fit, workmanship and materials. At Charm My Snake they salute love in all its many expressions. **55. TaylordBlu.** Their silk lapel flowers are the best imitation aside from nature itself. Each flower is handmade using the finest silk from around the world, by two skilled Artisans mastering the art of tool and dye fabricating dating back to the 1900's. No two flowers are alike, noting their intricate patterns and details. Welcome to the new standard of silk lapel flowers. **56. Brew Watches** is the creative vision of Jonathan Ferrer, an industrial designer who set out to create unique watches that celebrate the importance of everyone's intimate coffee time. The HP1 automatic watches draw an industrial vintage aesthetic seen in espresso machines gauges. Email support@brew-watches.com for more information or visit www.brew-watches.com **57. Bedford 11th** offers a modern interpretation of well-crafted bags and timeless pieces. From modern briefcases to messenger bags to streamlined weekends, they present a modern man in motion – work, travel, electronics and play. **58. The Stretch Suit.** The world's first full Stretch Tuxedo. Offering ultimate freedom of movement, comfort and style, worn by world class athletes, stunt men and martial artists. This tuxedo is the perfect weapon for a man with a motive. GQ readers receive 10% discount with code GQ10 expires 1/12/2017. **59.** Made from premium veg-tanned leather and featuring a beautiful button rivet and elastic band, the Traveler's Map is designed to accommodate your everyday carry and essentials. Hold your pencils, pens, makeup, tools, cords, stylus, glasses, earphones, and more. Check out **Traveler Supply Co**'s other travel essentials by visiting www.travelersupplyco.com **60. Melanie Stones** is a celebration of nature and beauty in the form of a jewellery collection designed and handmade in Montreal. The founder, Melanie, reoriented her career from finance to her life's true calling: beauty. Her passion for semi-precious stones and pearls translates into classy and fashionable jewels. A Melanie Stones jewel provides a refined style to the world's most discerning men. Discover the full collection at www.melanie-stones.com **61.** With a focus on practical, classically-designed bags made from real cowhide leather, **Morgan.M** have produced a range of products suited to your every need. Thanks to ample space for clothing, gadgets and more, the Xalvador bag is an embodiment of this principle and is the perfect substitute for a rucksack or small suitcase. See more at www.morganm.co.uk **62.** Do you have difficulty finding sunglasses and stylish clear-lense glasses in a wider frame or a more bold look? If so, Luxury Fashion Eyewear by **Scorpio Lamonte** is the brand for you. Their desire is to offer extra large eyewear for the fashion forward. Get in touch via email at orders@scorpiolamonte.com

All He Wants For Christmas...

1. Funky. Mismatched. Stylish. That's what you'd hear wearing **MrMiSockis.** A creative story about a sock that's lost its other half and goes on an adventure to find himself. Each mismatched pair comes with a comic book. Brilliant! Shop Volume 1 and pre-order Volume 2 at **www.mrmisocki.com**

2. MKC Wallet combines wallet, keys, and handy tools in one compact accessory. Its innovative swivel mechanism keeps items organized for ease of access and maximum comfort. Made with premium full-grain leather. £45. Visit **www.mkcwallet.com**

3. Featuring **Aathmigan**, high quality fashion designed and fabricated in Switzerland. Shown here is the Wool Pullover from the Korekushon collection. 100% New Wool and Swiss made. Visit **www.aathmigan.com** or their Instagram **@aathmigan**

4. The Suspender, Brown £120 from **Original Penguin**. In 1955, Minneapolis-based Munsingwear® – an underwear and military supply company – ironically became the touchstone of suburban sport with the introduction of the first iconic golf shirt to America. Known for its unique and detail-oriented clothing, Original Penguin offers a full lifestyle range of products. Visit, **www.Originalpenguin.co.uk**

5. Pretty Eccentric Vintage Watch Movement Cufflinks. When these watches stopped who knew they would be reincarnated as really cool cufflinks. Crafted from 1920s-1950s watch movements, set with their original ruby jewels and mounted as cufflinks. Presented in a vintage style box. By Pretty Eccentric £49. Visit **www.prettyeccentric.co.uk**

6. Smuggling Duds – A unique and innovative underwear brand, Smuggling Duds is the brand of choice amongst world class DJ's and athletes! Each pair comes with an invaluable stash pocket – perfect for stash your valuables! Get 15% off at **www.SmugglingDuds.Com** with code GQ15, expires 31/03/2018.

7. Mc Alson Limited Edition Chritmas Boxer Short, €35. Established in 1997, Mc Alson is a Belgian family owned brand that stands for quality, comfort and originality. This 100% cotton boxer short includes their signature soft cotton inner support which brilliantly combines the smartness of an American boxer with the comfort of briefs. Today they offer the widest range of designs and motives, for every gentleman to enjoy. Visit **www.mcalson.com**

8. Chatham. The perfect gift for Christmas.... Fur lined slipper, premium red brown leather full moccasin construction with double layer leather wrap for durability. Sizes 6-15 available at **www.chatham.co.uk**

All She Wants For Christmas...

1. Mara+Elle. Treat her to what she really wants this Christmas. Beautiful handmade jewellery that is as unique as she is. Perfect for all occasions from Black tie events to casual get togethers. Mara+Elle's gold plated jewellery uses naturally sourced stones, semi-precious jewels, druzy quartz and pearls to create iconic statement pieces. Prices from £45-£695. Get 10% off with "GQ10"at **www.maraandelle.com** (Expires 31/12/17). Follow their social media **@maraandelle**

2. Shama Jade is the pioneer jumpsuit company specializing in innovative and fashion-forward designs that go beyond the average activewear. These jumpsuits are the perfect gift for that special someone in your life as she's bound to turn heads and feel unique in SJ's form fitting silhouettes. Shama Jade SS17 now available on **www.shamajade.com** or email **Info@shamajade.com** for further information. GQ readers receive a 25% discount when quoting SJSPRING2017 at checkout (expires 31/12/2017).

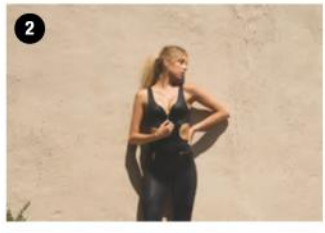
3. Founder and Designer Sylvana Sidra presents **ADIBA**, an exclusive line that embodies an artful balance of sophistication, simplicity and functionality. Each piece is passionately orchestrated together to celebrate a woman's astounding beauty. Visit **www.adibadesigns.com** and follow **@adibadesigns** (IG). Cape $750, Bandeau Top $220 and Pants $400. Photo credit: Luigi Costa, Model: Ashlyn StClaire.

4. Featuring **Andrea Barrail jewellery**, inspired by the fusion of indigenous traditions and contemporary art. Each piece is a unique work of art focused on Paraguayan culture to showcase different traditions to the world. Shown here is the "Ambüe Butterfly Ring" 18k Gold with Diamond pave ($2500). Ambüe means 'to be transformed' in the Paraguayan indigenous language, reflecting the changes humans have to go through to become who we are meant to be. Visit **www.andreabarrail.com** or email **info@andreabarrail.com** for more information. To see the collection, follow their Instagram **@andreabarrail**

5. Keratia offers the ultimate replica diamond jewellery. Absolutely no one can see the difference! All settings are in 18 carat gold. From £380. Visit **www.keratia.com** or call **07974 260360**. 10% off with the code: GQDEC2017 (expires 31/12/17).

6. Bohten - The Legend Black Two-tone is the perfect combination of style and elegance. The frames are made from bamboo and plant based acetate sourced exclusively from Ghana for maximum comfort. It's the perfect look for her next getaway adventure trip. View their full collection at flagship 312 Mare Street, E8 1EJ London, **www.bohten.uk** or **bohten.com** and quote code "GQ17A" for 25% until 31/12/17.

7. Jersey Virago is an American swimwear company based in Seattle. They offer a range of flattering swimsuit styles and creative coverups, their eye-catching designs are sure to make a statement. Visit **jerseyvirago.com** or follow on Instagram **@jerseyvirago**



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All She Wants For Christmas... Continued

8. Spring Lily Jewelry is a polished collection of modern, feminine bracelets and necklaces, each piece handcrafted by designer and owner, Amy Redfield. Follow **@springlilydesigns** on Instagram for latest designs and sales. Find a gift she'll love by shopping the current collection at **www.designsbyspringlily.etsy.com**

9. Lorde Beauty, a leader in clean luxury indie beauty. Through December 2017 5% of every purchase you make online or in boutique at Lorde goes to The Manasseh Project to fight sex trafficking. Where your shop matters. Give a luxurious gift that gives beyond. Visit **www.lordebeauty.com** and follow on Instagram **lorde.beauty**

10. Open Me When is more than a gift, it is an experience. Each box contains unique, luxe items that are carefully curated and individually wrapped, finished off with special stories for each item and a personalised, handwritten note. Shop **www.OpenMeWhenBox.com** and follow **@openmewhenbox**

11. The Happiness Planner® is designed to help you create more happiness and fulfilment in life by embracing the power of positive thinking, mindfulness, gratitude, and self-development. The practices in the Happiness Planner will help you become your best self, adopt a positive outlook on life, practice gratitude, and reflect on your days, weeks, and months – mastering success and happiness, one day at a time. Visit **www.thehappinessplanner.co.uk**

12. Arden Rose is a New York based jewellery brand designed and handmade by Arden Michno. Inspired by the strong and creative women in her life, her jewellery seeks to compliment the beauty of the individual. All material is handpicked, ensuring the best quality. Featured here are the Nanette Earrings, $75. To shop and find out more, visit **www.ardenroseny.com** and follow her on Instagram **@ardenroseny**

13. Kween Cosmetics is the perfect choice for high-quality, affordable makeup. The ideal gift for that special someone! To shop their full range visit **www.kweencosmetics.co**

14. Milarte collections are created by artist Miłosława Skoczek-Śliwińska, a graduate from the Academy of Fine Arts in Warsaw. A fascination with nature and symbolism is the inspiration behind her unique jewellery and a hallmark of the artist's work. The everlasting Messages of Signaculum Collection, pictured, contain mottos identifying important values that each holder should keep in mind. Carefully chosen words can serve as a magic key to open the hearts of loved ones. Visit **www.milarte.pl/en**

15. Sphere aims to re-create the finest pearl jewellery by giving it a modern identity, using carefully selected seawater pearls from the world's best regions. Each piece of Sphere jewellery is created by a thoughtful design process to showcase the beauty of the pearl, ensuring each piece is perfectly simple and elegant. Visit **www.spherejewellery.com**

16. These beautiful 3D-printed rings from the Heliodon Collection, by Brooklyn-based jewellery brand **Plaitly**, capture the sun angle at a location, day, and time chosen by you. Memorialise life's significant events with one of these sentimental, personalised pieces. Available in 18k gold and 14k rose gold. Order online at **www.plaitly.com** and follow on IG **@PLAITLY**

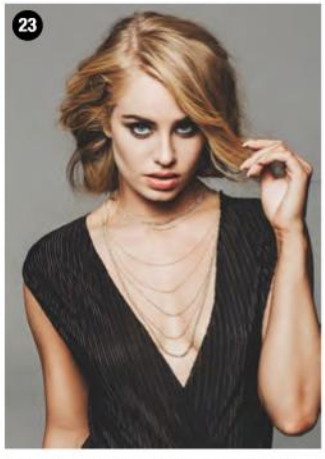
17. Malin Ljung is a up and coming talented goldsmith from Sweden. Crafting fine luxury jewellery with a twist, using recycled gold and silver. She makes limited edition, one of a kind jewellery. See more on instagram or Facebook **@malinljungjewelry** or vist **www.malinljung.com**

18. Lolam fashion brand proposes sleek cuts and unisex inspired looks for this season. Combining futuristic fabrics and textures, with feminine vibes, to enable the modern day woman to feel powerful and in charge. Visit **www.lolam.com** to shop their affordable collections. Worldwide Shipping available. Instagram **@lolamofficial**

19. Stay organized while looking amazing with **Maha Loka**'s line of "Be Great" Yoga bags. Contains a laptop pocket inside and can easily fit books, notebooks or a change of clothes. Your yoga mat or even a blanket can fit on the front of the bag through the brass buckles. Handcrafted in El Salvador creating a sustainable form of income for their artisans. Maha Loka is an ethically conscience brand that strives to 'give back' to this beautiful world. Visit **www.themahaloka.com**

20. Olivia Rose. This refreshing vegan toner eases the appearance of puffy skin and provides glowing looking results. Organic aloe helps nourish the skin with moisture. Fall in love with the clean floral scent. Use code GQ17 for 17% off your order (expires 31/12/17). Visit **www.etsy.com/shop/theoliviaroseco**

21. Nádúrtha Free-ODORANT®: a luxe, natural deodorant crème stick. Also available in a white container. It's Unisex, Australian Made, effective and stylish. Lasting around 3 months it's the gift that keeps on giving. No need to nick your partner's – get 30% off second product plus FREE SHIPPING using code: GQ30 at **www.nadurtha.com.au** (expires 04/12/17).



22. TwentyFour Fashion brand's ethos is to create on trend, chic clothes that are easy to wear day or night, out to functions or just for fun. They believe that their simple designs offer a package of cool sophistication that allows you to dress up or dress down as you wish. Visit **twentyfourfashion.co.uk**

23. The **del Coursy** Collection from South Africa is synonymous with quality, luxury and cutting edge styling, always pushing the boundaries in 9.25 Sterling Silver and Steel. Featuring their iconic style, encased in the latest international jewellery trends, you will find the ideal piece to spoil her with. Follow **@delcoursy** and shop online at **www.delcoursy.co.uk** 20% off for GQ readers code: GQ20. Expires 28/02/2018.

24. Say something special with the personalised pastille chain bracelet (from £49) by **Merci Maman.** The disc is hand-engraved with the name, dates or short message of your choice and delivered to you in a signature gift box. Handmade in London and available in sterling silver or 18K gold plated. Available at **www.mercimamanboutique.com**

25. The stunning bracelet collection from **Izabela Felinski** represents the essence of extravagance and mystery. Using exceptional colour palettes and exquisite Swarovski® crystals, Australian designer Izabela Felinski creates eyecatching pieces to cherish and adore. Discover five chic collections of crystal bracelets at **www.izabelafelinski.com**

26. Temptress Jewelry Designs Inc is a New York based jewellery brand that creates handmade custom sized pieces for the fashion-forward individual. These beautiful pieces are made with semi-precious beads and Swarovski crystals. Featured here is 'Truly Blessed', only $30. Visit **www.temptressjewelryny.com** and follow on Instagram **@temptressjewelry**

27. Latham & Neve – known for their stunning contemporary hand-made British jewellery since 1997. Featured is the unique Ripple Bangle in beaten silver and 18ct gold, £230.00. Ballroom bangles, everyday earrings, ravishing rings and much much more... Buy online/stockists/brochure, visit **www.lathamandneve.co.uk** or call **01580 753399**.

28. Ying Cai. The New York designer embraced Eastern elegance with a modern twist. This season's trendy yet eye-catching accessories make thoughtful gifts for the holiday season, perfect for New Year and romantic dinner party. Crystal choker €189. Available at **www.yingcainewyork.com**

29. Melbourne designer **Rahma Mohamed** works alongside skilled artisans in her native Ethiopia to construct trans-seasonal, ethically made pieces. The hand-crafted garments and homewares, are a wearable, contemporary interpretation of traditional Ethiopian textiles. View their instagram **@Rahma_thelabel** or visit their website **www.rahmathelabel.com** to find out more.

30. The Artisan Tribe hand crafts vintage jewellery and accessories with influences from cultures across the globe. Dripping with decadence, their unique pieces are luxurious works of wearable art. Featured here is the 'Swara' Mother of Pearl clutch bag, available at **www.theartisantribe.com** with worldwide shipping. GQ readers get an exclusive 10% off with 'GQXMAS' (expires 31/12/17).

31. Simon Wright offers a complete bespoke service, making your jewellery in platinum and gold using the finest diamonds and gemstones. An appointment involves viewing stones, a short tour of the workshop, and a sit down design session all in his Clerkenwell studio workshop. By appointment only. Visit **www.sw-jewellery.com** email **enquiries@sw-jewellery.com** or take a look at Instagram: **@sw_jewellery**

32. Treat your loved one this Christmas to inspirational new trends from **Revossa fashion** fashion, the women's clothing store based out of Vancouver, Canada. This Dusty Pink Mesh Dress is available at **www.revossafashion.com** for $120 or take a look at the Instagram **@revossafashion** Image styled by founder and stylist, Siman Heer **@styledbysiman**

33. A hand wrapped book tied up with string, carefully curated from a wide range of popular genres that is tagged with intriguing clues alluding to the book inside. **Blind Date with a Book** – Don't judge a book by its cover. £7.99 from Waitrose or delivered worldwide from **www.blinddatewithabook.com**

34. This is a great gift idea for any man or woman that appreciates quality ingredients in their skincare. **Skindew**'s all natural body oils use Vitamins A to E and omega 3 to leave skin fully moisturized. With luxurious oils handpicked from across the globe, you simply spray these carefully selected oils directly onto your body. Skindew also uses three exotic, sweet and earthy scents to help inspire positivity relaxation and well-being. Visit **www.skindewonline.com** or **@skindew** on Instagram.

35. NAKEDSWIM makes swimsuits for real women's bodies; no matter her shape or size she's bound to fall in love with one of their many fully seamless designs. Can't pick a style? A NAKEDSWIM giftcard is the perfect stocking filler! Visit **www.nakedswim.us** and use 'GQ15' at checkout for an exclusive discount (expires 21/12/17).

36. Vela Flowers is a boutique florist delivering across the UK. Specialising in flower subscriptions and one-off bouquets from just £20, Vela picks and sends the season's best flowers each week, so you don't have to waste time choosing. Order in 30 seconds with free delivery and 25% off when you use code GQ at the checkout while stocks last. **www.velaflowers.co.uk**

37. Pretty Woman. Brittle nails? Dry cuticles? Their Nail Medic treatments have you covered no matter what nail ailment you may have. Available at an affordable price and will leave your nails looking healthy all year long! Shop the full range here: **www.PrettyWomanNYC.com**

38. Ramona Lim Jewels creates delicate and contemporary jewellery inspired by floral design. All pieces are handcrafted in Montreal, Canada to capture the beauty of flowers in elegant and timeless jewellery for modern's women. Visit **www.ramonalim.com** or email **info@ramonalim.com**

39. Sade Best Jewellery was born from the belief that jewellery is a powerful instrument of self expression. The brand is home to an array of carefully selected pieces including this beautiful Howlite feather charm bracelet that you can find on the website **www.sadebest.co.uk** UK delivery is of course on Ms Best.

40. Simply Whimsical. The perfect gift for the fashionable Foodie in your life the BLACK DAMASK Diva Apron $32. This haute Apron makes an unforgettable entrance whether serving cocktails at her next dinner party or trying out a new recipe on you... Simply stunning! Take at look at **www.simply-whimsical.com** or contact **order@simply-whimsical.com**

41. Inspired by the beauty of Mozambique and made in the U.S., **SARDEiRA** fine jewellery is a unique and elegant approach to empower, inspire and celebrate the people in your life. Pictured is the unisex Be Priceless cuff bracelet in 18K Yellow Gold with blue leather. Christmas orders deadline is 20th November. Visit **www.SARDEiRA.com** to view the full collection. Image credit: Luis Santana.

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Home Game... Movin' On Up!

1. Chef knives for the contemporary knight. Arondight was Sir Lancelot's sword. Times have changed and so has Arondight. The new chef knife series from **Edge of Belgravia**, has a stylish angular handle design, is all stainless steel and has a heavy feel. Neither turkey nor turnip will stand in the way for a great feast this Christmas. For more information, see **www.edgeofbelgravia.co.uk**

2. Pullman Editions designs striking original limited-edition posters that capture the enduring appeal of Art Deco. Their posters feature winter sports, glamorous resorts around the world, and historic automobiles. Over 100 designs available at £395 each. Call **020 7730 0547** or view and buy online at **www.pullmaneditions.com**

3. Posterlounge offers a wide range of wall pictures from the classic to the contemporary. Why not treat yourself to an Art Deco canvas like the winterly one from Tamara de Lempicka? To see the full collection, simply head over to **www.posterlounge.co.uk** For any enquiries, call **0800 0869287**.

4. Souk Collective has just launched in the UK from New Zealand. They collaborate with talented craftspeople from around the world and have curated an inspirational collection that celebrates beautiful form and natural materials. Use GQ10 for a 10% discount (expires 30/11/17). Visit **www.soukcollective.co.uk**

5. Christopher Gee's small scale paintings are inspired by landscape, memory and place, his work can be found in Liberty London as well as Paul Smith. He currently has his first solo show outside of the UK at Conduit Gallery, Dallas, Texas (Oct 21st-Nov 25th). To keep updated with new work visit **christophergeepaintings.co.uk** or his Instagram **@christophergeepaintings**

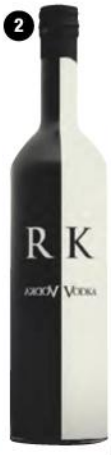
6. Arro Keraamika, led by head designer Liisu Arro creates high-end porcelain tableware, using artwork of three generations of artists in the same family. Produced in Portugal, their pieces are for everyday use, with a bohemian twist. Visit **www.arrokeraamika.com**

7. Butterfly Domes. Choose the butterflies you would like in your dome or select one from the website **www.butterflydomes.co.uk** or call **07951 110147** for more information.

8. For this stylised typographic poster, Danish design brand **Second Floor** combines classy Copenhagen cool with clean lines for a modern twist on the LeCorbusier style, designed with achievement in mind. Available in three colour schemes. Buy online at **www.secondfloor.dk** For more information, bespoke orders and collaborations, email **info@secondfloor.dk**

9. James Mortimer makes unusual and highly personal artwork usually featuring people and animals interacting in various scenarios, often in obsessively ordered landscapes and interiors. He has received the Kenneth Armitage prize for sculpture, and is exhibiting at the Catto Gallery in Hampstead through November 2017. **www.jamesmortimerart.com**

Festive Fizz... Let's Get Merry!



1. The first Asian-made, handcrafted gin of its kind. **COLOMBO NO. 7** is made to an original 70 year old recipe, distilled in traditional copper pot stills using seven spices and botanicals including curry leaves, cinnamon and ginger to create a beautifully balanced and subtly spiced gin. A distinctly Sri Lankan take on a London Dry Gin, with excellent reviews. Visit **www.colombosevengin.com**

2. Distilled in the heart of England, **RK Vodka** provides an exclusive and luxurious vodka for the spirit connoisseur, that you certainly won't forget. Indulge for yourself by visiting the website at **www.rkvodka.com** where you can make your purchase.

3. Franklin & Sons Brewed Ginger Beer with Malted Barley & a squeeze of Lemon. This award-winning ginger beer has been brewed with malted barley to ensure the deepest flavour and aroma of ginger is delivered. The addition of a squeeze of lemon introduces subtle citrus notes, leaving a refreshing finish. Serve this vibrant mixer with your favourite premium rum over large cubed ice to enhance the rich and complex flavours of your spirit. Available at Selfridges, Harrods and Sainsburys **www.franklinandsons.co.uk @franklinandsons**

4. Slingsby London Dry Gin £39.99. An initial burst of citrus from the grapefruit base gives way to juniper before a very smooth herbaceous sweetness, led by sweet cicely and a light green tea scented with jasmine blossom. Enjoy with a premium tonic water. We recommend on ice with a twist of grapefruit peel and blueberries. Visit **www.wslingsby.co.uk/shop** or email **info@spiritofharrogate.co.uk**

5. Misty Isle Gin – Isle of Skye Distillers. From their dramatic landscape comes this small batch hand crafted gin, infused with the 'spirit of Skye'. Their unique recipe uses 11 botanicals, one is top secret! All of their gin is made in Portree. Provenance is everything! **www.isleofskyedistillers.com**

6. The UK's Strongest Coffee, **Sons of Amazon** is over 200% stronger than a cup of normal jar coffee! It's specifically roasted for adrenalin and coffee junkies, not for the faint hearted! Roasted using the world's premium and best coffee beans, which are ethically sourced and 100% Rainforest Alliance certified, which means our coffee farmers are paid a fair price and the land is carefully managed. WARNING! – Don't drink if you need sleep! Strong and fair. Visit **www.sonsofamazon.com**

7. Orkney Gin Company pride themselves on their hand-crafted gin, made in ultra-small batches using seven times distilled premium grain spirit and the finest botanicals. The rich folklore and traditions of Orkney serve as the inspiration behind Orkney Gin's award winning products. Their range includes Johnsmas summer inspired gin, Mikkelmas Winter inspired gin and Rhubarb Old Tom. Visit **www.orkneygincompany.co.uk**

8. Finnish **Kyrö Distillery**'s 100% wholegrain rye spirits have won awards around the world. Their Napue Gin's local wild botanicals root its flavour in the very heart of Finnish nature. Enjoy over ice with cranberries, a twig of rosemary and tonic. To find out more visit **www.kyrodistillery.com** Purchase from **www.thewhiskyexchange.com**

9. Produced by the independent, Scottish-owned **Isle of Arran Distillery,** the Arran 18 year-old Single Malt will make a really special Christmas gift for the whisky aficionado. It is handcrafted in small batches to ensure maximum quality. Luscious tropical notes, coconut and sweet spice make this a luxurious gift which can be enjoyed on its own or with a drop of water. An exclusive Single Malt from one of Scotland's most forward-thinking distilleries. Available from specialist whisky shops, from **ww.arranwhisky.com** or call **01770 830264** to order.

10. III Big Dogs Vodka is a Premium Vodka for the driven. It represents the ambitious and successful individual who will accept nothing but perfection in all areas of their life, the vodka they drink being no exception. It has a purity and clarity that can only be produced from 7 times distillation, making it a true pleasure to the connoisseur. Enjoy neat, mixed and always chilled for the ultimate experience. Visit **www.3bdvodka.com** or their social media **@3bdvodka**

11. Aelder Wild Elderberry Elixir is an award winning new liqueur handcrafted in Scotland. Wild Scottish elderberries and botanicals are infused before being blended with young Scottish whisky. The end result is a rich, complex and dark drink with a beautifully warming finish. Can be enjoyed neat as a great alternative to port or splashed in a glass of fizz for an indulgent aperitif. What could be better this festive season! Available at **www.thewhiskyexchange.com** or for a full list of stockists visit **www.aelderelixir.com**

12. It's hardly surprising that Mauritius, as it was on the original spice route, would produce a spiced rum. A secret recipe of spices is added to a base of **GREEN ISLAND**'s Superior Light Rum, but it is possible to detect vanilla and cinnamon with cloves and ginger coming into play onto the palate. This is well rounded with a good balance of spice, great in a spiced mojito. For more information visit **www.greenislandrum.com** or call **020 8881 8686.**

13. La Hechicera, the best awarded Colombian rum, is Spanish for 'enchantress' and, true to its name, has been seducing rum lovers and whisky experts with its perfectly dry and mellow taste. Produced by the only independent, family owned rum company in Colombia, this jewel of a spirit holds true to a simple promise; from barrel to bottle, and nothing added in between. Find them at Harrods or at **www.lahechicera.co**

14. The Crosby Elixir Co. is a true labour of love. Each batch is made entirely by hand in ultra-small quantities by a couple on a mission to challenge the norm and change perceptions. Cold compounded, this is a gin the likes of which you've never tasted. Bold, fragrant, fresh and oh so rare. £38 per bottle at **www.crosbyelixir.co.uk** or email **bottomsup@crosbyelixir.co.uk**

15. Multi-award winning Duncan Taylor Scotch Whisky's **Black Bull** Collection is a fine portfolio of blended scotch. Their 21 year old will put sizzle back into your life. It packs a punch full of zest, energy and has a lusting for the good times! Featuring a selection of Highland whiskies including Speyside and Islay, this whisky boasts a 55% malt to grain ratio. Big, bold and spicy, this bull definitely has horns. **www.duncantaylor.com** Available from **www.thespiritsembassy.com**

16. Born in the Heart of Greenwich, **Mean Gin**'s creator set out to produce the perfect modern London Dry Gin, with 10 botanicals inspired by the Royal Borough's maritime history. To find out more, or to purchase this double IWSC Silver Medal Winner, visit **www.meangin.com**

17. Beau Joie Demi Sec Champagne – inspired by the armour that the knights wore to protect the Kingdom of France and the copper roofs of Paris, this is the only Champagne where "innovation drives function design". It is made from 100% recycled materials and is visually stimulating at bottle service and retail shelf. A sweet champagne of a pale gold colour tinged with pink, the blend is fruity and well constituted with a marked elegance and youthfulness. This is a blend of 50% Pinot Noir 30%, Chardonnay and 20% Pinot Meunier. For more information visit **www.greenislandrum.com** or call **020 8881 8686**.

18. Presenting a London Dry Gin from **Family Of Hounds** – 100% distilled and bottled with pride in Italy. With 9 of the finest botanicals from Italy and the Orient this is a perfect gift for a loved one or for yourself, to be enjoyed with friends. Visit **www.familyofhounds.com** or their social media **@familyofhounds #drinkingwiththepack**

19. Merchant's Heart is a range of seven premium spirit enhancers, made with Bikan Yuso – a sense of beauty and playful imagination. Merchant's Heart Ginger Ale is excellent paired with aged spirits, particularly bourbon and whisky. For more information visit **www.merchantsheart.com** and follow on Instagram **@merchantsheart**

20. Introducing the new taste of the Caribbean. **RumJava** Artisan Crafted Rums are all natural and inspired by a passion for Caribbean culture, coffee, and rum. Proudly 100% handcrafted, hand-filled, and hand-sealed. Find RumJava at Bar Elba, The Rum Kitchen and Catch at Andaz London or visit **www.rumjava.com**

21. For a very interesting and palatable gin, try **John Tony's Gin**, inspired by the prohibition era. The botanicals, including blood orange, liquorice root and rosemary, provide a subtle, sweet aftertaste, making it an appealing drink even for those who are usually not really into gin. Visit **www.johntonysgin.com**

22. Barra Gin showcases a perfect balance of floral and herbal on the nose, leading to juniper, citrus and dulcet carrageen rolling across the tongue like mighty Atlantic surf breaking on Barra shores. Refreshing and clean, with a long, gratifyingly warm spice finish that opens out like the vast vista surrounding their beautifully remote home. Buy Barra gin for only £37.00 (RRP) at **www.isleofbarradistillers.com**

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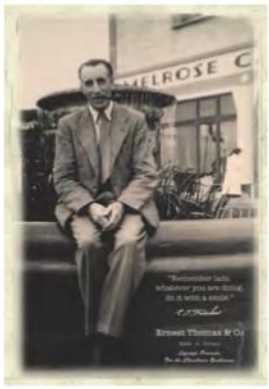
The Dapper Gent... Trim and Proper!



1. Mr Vanguard is a British brand aiming to capture the essence of the modern man in its debut fragrance – Vanguard Eau de Parfum. The fragrance is a unique blend, with its roots in the hot and tropical climates of the Far East and Caribbean. Made in the UK, Vanguard is a tribute to the modern man who aspires to be in a leading position in his field. Get 10% off with code GQ at **www.mrvanguard.com** (expires 31/12/17) Instagram: **@mrvanguard**

2. Do you remember your grandfathers daily grooming routine? A drop of this, a scoop of that a flick of the comb and your grandfather looked like a true gent and was set for the day. Inspired by their grandfather and the romantic period of 20th Century Britain, **Ernest Thomas & Co.**'s bespoke men's products encapsulate their grandfathers vintage details with a 21st Century twist. Visit **www.ernestthomasco.co.uk**

3. White & Brooks, 1693 Original formula is free of harsh chemicals, is all-natural and moisturises your skin and hydrates your hair follicles for a clean, smooth shave, every time. Crisp earthy notes of vanilla, cedarwood and sandalwood will leave you looking and smelling like an Original Gentlemen. Available at **www.whiteandbrooks.com**

4. Sober Berlin. A man's skin is different. This is why Sober, a premium men's grooming brand based in Berlin, developed natural "Clean Care" products for men without any potentially harmful substances. The Hydra Defence Cream (48€) hydrates and protects your skin's appearance daily with the D5 Cell Complex®. More Information and Ordering at **www.soberberlin.com**

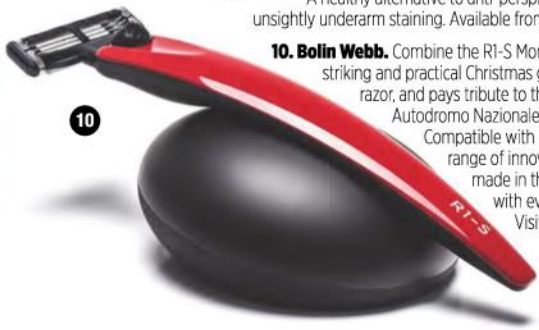
5. Made in England, **Hawkins & Brimble** offer a full range of luxury men's beauty and grooming products. This Limited Edition Gift Set includes a Pre-Shave Scrub, Post-Shave Balm, Beard Oil, Shaving Cream, and a Shaving Brush. Get 25% off with code GQ25 for a great Christmas present at **www.hawkinsandbrimble.co.uk** (expires 31/12/17).

6. Mr Brooms is a bespoke beard care company based in Somerset, UK providing a range of products to suit your bearded needs. Their Beard Balms and Oils come in 8 different aromas, including an unscented option. All products are homemade and poured with care by Mr Broom himself, using 100% natural carrier oils, butters and waxes. Get 15% off with code 'GQ15' at **www.mrbrooms.co.uk** (expires 31/12/17).

7. Essential Beards' products are designed to present a beard or moustache at its masculine best – whilst imbuing a wonderful fragrance. Available in 26 scents. For as little as £7.49, you can choose from a wide range of gift sets for him. Visit **www.essentialbeards.com** or call them on **0121 293 7090**.

8. EastWing Grooming Co's premium beard oils and balms bring a professional look and feel to beard care. Their Herbalist and Aromatherapist have used over 35 years' experience to design and hand-blend products that release supremely elegant aromas. Suited for professional beard owners, 'GQ20' will give you 20% VIP discount on their Orange, Peppermint and Citrus ranges (expires 31/12/17) at **www.eastwinggroomingco.co.uk**

9. dandi® patch is the amazing new solution for underarm sweat and the latest fashion must have. The patches stick to the armpit area absorbing all sweat and odour. A healthy alternative to anti-perspirant they are ideal for protecting your clothes from unsightly underarm staining. Available from **www.dandipatch.com** at £8.99 for a pack of 10.



10. Bolin Webb. Combine the R1-S Monza Red Razor with the R1 Gravity Stand to create a striking and practical Christmas gift set. The R1-S Monza Red is their most sought after razor, and pays tribute to the legendary Italian Formula One racing track Autodromo Nazionale Monza. Admire the finish and enjoy the handling. Compatible with Gillette Mach3 for superior shaving. The Bolin Webb range of innovative and award-winning razors are designed and made in the UK. Exclusive offer to GQ readers: receive a free gift with every purchase using code 'GQBW17' (expires 20/12/17). Visit **www.bolinwebb.com**

11. K.C. Beard Balms collection of products are designed to complement your everyday Life.Style. this holiday season. Known for their Balms. These products are All Natural, Handcrafted and Individually Batched. Customizable for your preference. Visit **www.BelieveInYourBeard.com** to shop their full line and follow **@KCbeardbalms**

12. Your beard is unique. Therefore, you choose from the organic ingredients and **Mix My Beard Oil** will freshly mix your personal beardoil, handmade in Sweden. Perfectly suited for your skin type and your beard. Be creative and especially, yourself! Visit **www.mixmybeardoil.com**

13. Orderly Gentlemen Premium Beard Balm restores order to beards. Hand crafted with organic ingredients, designed to thicken the appearance of beards. Eliminates itchiness, conditions, and keeps beards smelling remarkably enticing. $12.95. To purchase, visit **www.orderlygentlemen.com**

14. Horned Toad Beard Co. Dapper bearded men need exceptional balms and oils to maintain their resplendent look. These products combine high quality ingredients with layered scents that harken back to memories of distinguished West Texas gentlemen. Their range features: Bourbon Pecan, Rawhide, Sunday Morning, and Texas Spice. Visit **www.HornedToadBeardCo.com** Instagram: **HornedToadBeardCo**

15. Inspired by the elegant craftsmanship of the late 19th. Century, **The DandyBear** is an entirely handmade, heat tempered grooming comb. The DandyBear's ultra-fine teeth keeps your facial hair perfectly in line, while also gently exfoliating any underlying dry skin. Available in Gold, Silver, and Ebony for only £89.00 at **www.thedandybear.com** or email **info@thedandybear.com** for more information. Follow their Facebook to keep up to date at **www.facebook.com/thedandybearcomb**

16. White Glo Diamond Series Whitening System. Their strongest system yet, formulated by dentists to ensure fast and effective results. Diamond Series Whitening System five minute application works to lift stains and remove yellowing on the surface of teeth enamel safely and without abrasion. Also comes with bonus White Glo Professional Choice Toothpaste for daily maintenance and anti-cavity protection. With such an easy way to whiten your teeth, there is no excuse not to get the Glo! More info at **www.whiteglo.com**

"OUR MOST EFFECTIVE WHITENING FORMULA"
White Glo
WHITEN TEETH IN 7 DAYS
FAST 5 MIN TIME
BONUS Professional Choice Toothpaste 150 g

17. Native Man. This Australian certified organic shave and skincare line features only two multi-functional products to cover all your grooming needs. Created by two pharmacists, the range is all about simple, yet potent products, that deliver smooth feeling skin, and are kind to the wallet. Tailored to suit all skin types, wizard beards and all. Visit **www.nativemanskincare.com** to find out more.

18. The **Eisenman and Whisky** Single Malt Mist is a powerful micellar water made with single malt distilled whisky, gold water, organic honey and other natural ingredients. It's an invigorating formula that gives the appearance of youthful skin. £29 for 30 ml at **www.eisenmanwhisky.com** or contact **hello@eisenmanwhisky.com** for more information.

19. Altr For Men – Make spots, redness, and undereye fatigue a thing of the past with Face Fix. Using a series of natural waxes, Face Fix helps successfully cover up any blemishes to leave your skin looking fresh for the day ahead. Available in three shades light, medium or bronze, £9.99. Get it at **www.altrformen.com** or on Amazon.

20. BARBER PRO® Foaming Cleansing Mask. This self-foaming sheet mask bubbles to create a micro massage on the skin that cleanses and works deep into the pores to help reduce the appearance of blackheads. RRP: £4.95, available from **www.barberpro.com** and **01273 878111**.

21. With **Seven Potions** you get nothing less than men's grooming excellence. Natural and organic beard and hair products developed with quality and performance in mind. Choose your grooming essentials among oils, balms, waxes, shampoos and hair styling. View full range at **www.sevenpotions.com**

22. Shave with style this Christmas; introducing the NEW **Dorco Classic** razor. Delivering a comfortable and close shave due to an incredible 7 precision-aligned blades, and with an ergonomic handle in a vintage design, this is Dorco's most technologically advanced razor. Enjoy a 10% discount on all products by entering 'GQDO17' at **www.razorsbydorco.co.uk** Offer expires 31/12/17.

23. A PERFECT STOCKING FILLER this Christmas **PARA MI** SHAVING AND BEARD OIL. Crafted using 100% pure natural oils with a wonderful rich aroma of lemongrass. This all-in-one shaving product will leave your beard feeling softer and conditioned. This premium oil acts as a natural barrier between the skin and razor enabling the smoothest precision shave possible. Featuring a handy spray nozzle with travel pouch included. Visit **WWW.PARAMISHAVINGOIL.COM**

24. Toppbox Monthly Grooming Box for Men. Receive a monthly personalised assortment of 4-5 premium grooming and skincare products from top brands, selected specifically to match your profile and delivered directly to your door. From masculine skincare to woodsy cologne, discover products you love with TOPPBOX. Only £16/month + P&P. Visit **www.toppbox.co.uk**

25. The **BRADABRAT** brand specializes in crafting completely natural beard-care products, specially designed to help men grow the best beards possible! The brand also offers a variety of accessories to support the best look of the beard. This product is "BRADABRAT Lavish" at a price of €7.80. Find more about all their products at **www.bradabrat.com/en/** or get more info at **sales@bradabrat.com**

26. Otis Skincare is a prestigious skincare brand created in France. Their range consists of three simple, effective, travel-ready products to keep your skin in the best possible condition. CLEAN. SHAVE. HYDRATE with their Daily Face Wash, Protective Shave Cream and Hydrating Daily Moisturiser. Take a look at **www.otisskincare.com**

27. Handsome & Dapper Supply Co. present grooming supplies and home goods for men. They reinvent time honoured fragrances and create natural product lines that leave you feeling revitalised. Their Coconut Rum Intensive Moisturising Hair and Body Wash and Fine Grooming Tonics should be part of your daily routine. Available from **www.handsomeanddapper.com** and selected retail stores.

28. Since 1854, **Taylor of Old Bond Street** have produced and sold the finest in Luxury Men's Grooming Products and accessories, creating a brand which is synonymous with British style and quality. Visit their store at 74 Jermyn Street, St James's, London, SW1Y 6NP, call **020 7930 5544** or visit them at **www.tayloroldbondst.co.uk**

29. Vitabiotics. Whether you're a working dad or a fitness enthusiast, Wellman Energy is perfect for those leading hectic lives. The great tasting refreshing drink includes vitamins B6 and B12, magnesium and iron which contribute to normal energy release and help to reduce tiredness and fatigue. With specialist nutrients including Siberian Ginseng extract and Co-Q10, the easy to carry effervescent tablets also include vitamin C and zinc which contribute to normal immune system function. Visit **www.vitabiotics.com**

TO ADVERTISE CALL 020 7499 9080 X3705

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Gadget Gift Guide...

1. Happy-Nes is a handcrafted accessory design brand that strives to create happiness from the simple things in life. They add value into our most frequently used items by turning them into fashionable accessories. The inspiration behind the different motifs comes from the colours of different cultures and islands they have explored. 100% Hand Made, making each product slightly different and unique. To view their full collection visit **www.happy-nes.com**

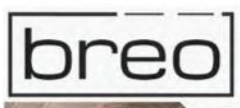
2. Bizhop Luggage revolutionises the way business people travel, providing a convenient place to hang your jacket in the airport lounge, keeping your belongings together and ensuring it stays crease-free. Its unique design is the world's first fully upright hard-sided case with unique #hangerhandle. Order now from **www.bizhop.co.uk** for delivery by end-November.

3. Featuring **ALTO** leather accessories – they focus on superior materials, using only Italian genuine leather to bring you practical solutions to everyday problems. With a fresh design for the iPhone X, this matching leather case and strap not only looks good but provides secure protection and handy access to your phone! Revive your sense of touch at **www.viaalto.com**

4. Tap is a revolutionary wearable input device, freeing you from your mouse and keyboard. It turns surfaces into your control center and lets you communicate organically on the go. Wearing Tap on your hand, each tap with your fingers is a character, text, command or a selection. Tap connects with many Bluetooth devices such as your phone, tablet, laptop, smart watch and even VR and AR headsets. **www.tapwithus.com**

5. Gravity Timepieces. Gravity Alpha is a unique watch brand inspired by the nature of gravitation and the mechanism of the star track. With an outstanding unconventional design the GT-124 Full Black is classical with a hint of rebellion. It impresses with an absence of colour and a solid, grounded look. The grey leather strap adds a striking touch, making the watch wearable at any occasion. To capture the tone of the Gravity Timepiece visit **www.gravitytimepiece.com** or their Instagram **@gravitytimepiece**

6. brēō box a seasonal subscription service for both men and women, delivering high-end and boutique brand name products. Every 3 months, you'll receive a custom-made hand-packed wooden box with items that revolve around everyday lifestyle essentials, fitness/health, and tech, curated to fit the season. They contain over $300 in value! Featuring brands like Amazon, Fujifilm, Williams – Sonoma and more! Check them out at **breobox.com** and use promo code "GQ25" for $25 off the first box (expires 31/12/17). For any inquiries, email **info@breobox.com**

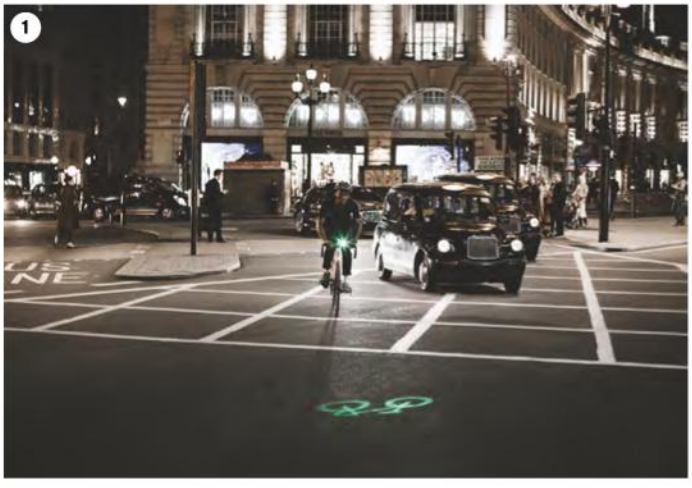


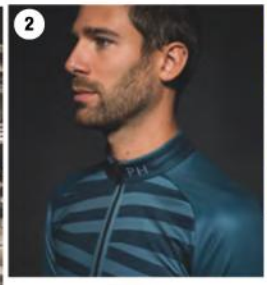
7. KitSound's new smart speaker, Voice One, is packed full of features from the 20 Watt drivers, stain-resistant Nano coating protecting against splashes, to the multi-room technology, allowing you to connect up to 8 speakers. In collaboration with Amazon, featuring Alexa, Voice One has had an audio over-haul thanks to the KitSound engineers, giving you a smart speaker with soul that will completely rock your socks off. £129.99. Visit **www.kitsound.co.uk**

8. Harber London. Discover better ways to carry with the new Nomad series, for life on the go. Designed to be adaptable, comfortable and durable. Handcrafted with premium vegetable tanned leather. Get yours now at **www.harberlondon.com**

9. Imagine enjoying the sky full of stars while sitting on your sofa? This dream can become reality with the Homestar Original from **Sega Toys**. The high definition planetarium with the ultra-bright 3 watt LED and rotating movement projects the night sky throughout the year. Fall asleep while gazing at the stars – all for just £99. Visit **www.segatoys.space**

Let's Get Physical... Having A Ball!





1. Blaze creates innovation for urban cycling with technology and design at the core. To start with, they reinvented the bike light. The Laserlight's forward projection technology combines a white light and laser image to beam out of blind spots, junctions and situations where cyclists are otherwise unseen. Only £125 at **blaze.cc**

2. PH Apparel. You look so proud, winter cannot stop you. Never miss your target, the goal is over there, waiting for you. Open your mind and keep riding in style, even in cold days. Winter leaves no room for improvisation and you'll pass its challenge, with PH warm and dry apparel. **www.phapparel.com**

3. Wetsleeve. Designed for anyone with an active lifestyle, this innovative product offers the ability to "wear" hydration on-the-go. The sleeve comes with a 350ml refillable reservoir and a mouthpiece towards the wrist. Wetsleeve compresses after every sip to minimize sloshing, features a breathable mesh layer to avoid sweat buildup, and has built-in insulation to keep contents cool. Get yours at **wetsleeve.com**

4. Douchebags' new do-it-all, go anywhere duffle bag. With hidden shoulder straps, an EVA back plate and separated compartments for convenience, this active duffle bag is the perfect companion for the gym, work or going out of town. The Carryall 40L: €179. Explore more at **www.douchebags.com** or **@douchebags**

5. Joiner Bicycle Co. Handcrafted from titanium and carbon fibre, the Joiner Shibuya single speed and fixed gear models are custom built by their artisan welders from the highest quality Gr9 titanium tubing. With design cues inspired by urban culture, each Shibuya is a one of a kind, race ready masterpiece. For more information visit **www.JoinerBikes.com** or email **info@joinerbikes.com**

6. The **Torch Coat Heater** is the worlds' first battery-operated heater designed to universally fit in any jacket and provide active heat with the touch of a button. With 3 powerful heat settings and the ability to transfer TORCH from coat to coat, you can have complete control of your core temperature in the jacket of your choosing. Your body performs best when warm, so take Torch on all your winter adventures and adjust the heat as needed to keep you performing at your peak. For more information, visit **www.torchcoatheater.com**

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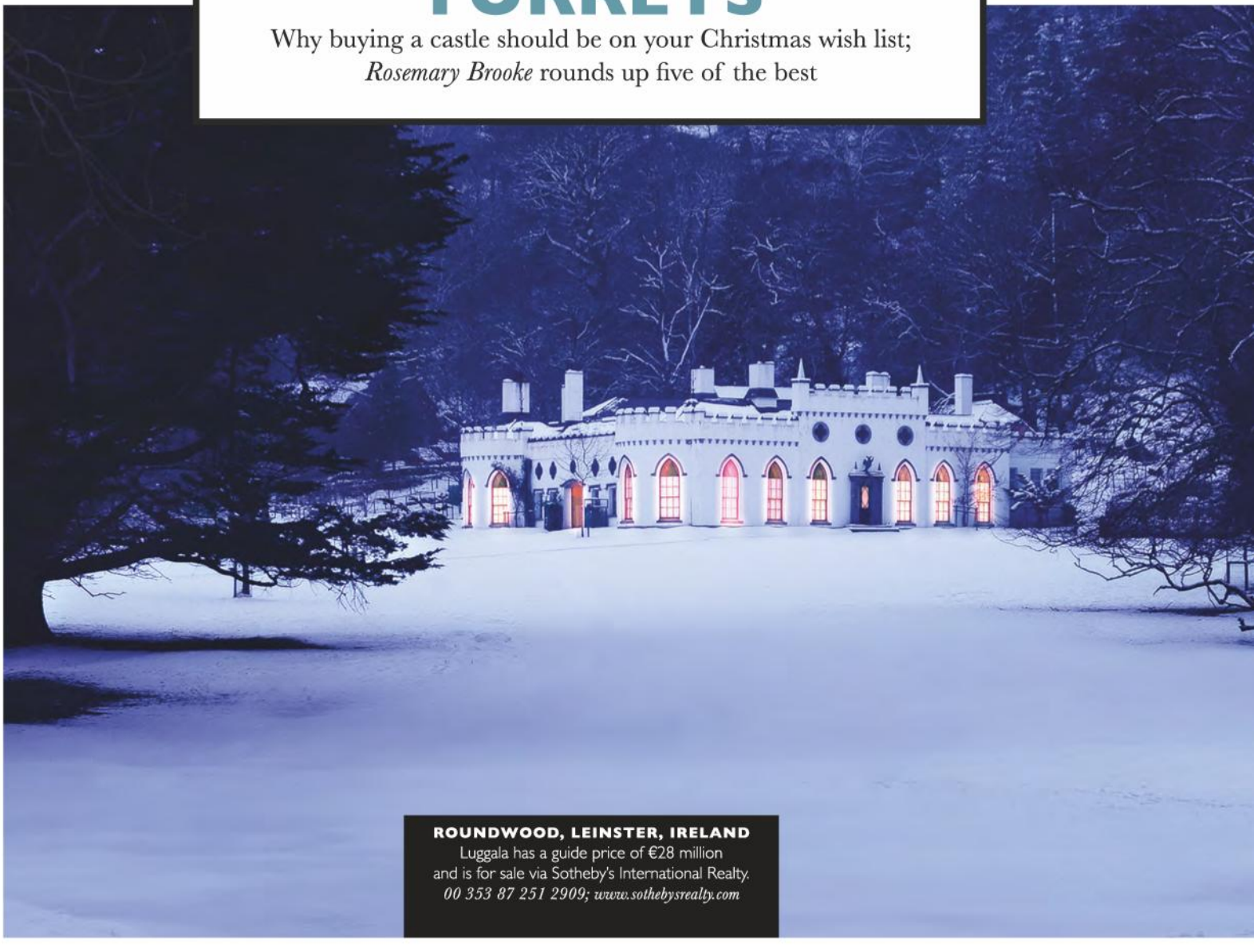
TOWERS AND TURRETS

Why buying a castle should be on your Christmas wish list; *Rosemary Brooke* rounds up five of the best



ROUNDWOOD, LEINSTER, IRELAND
Luggala has a guide price of €28 million and is for sale via Sotheby's International Realty.
00 353 87 251 2909; www.sothebysrealty.com

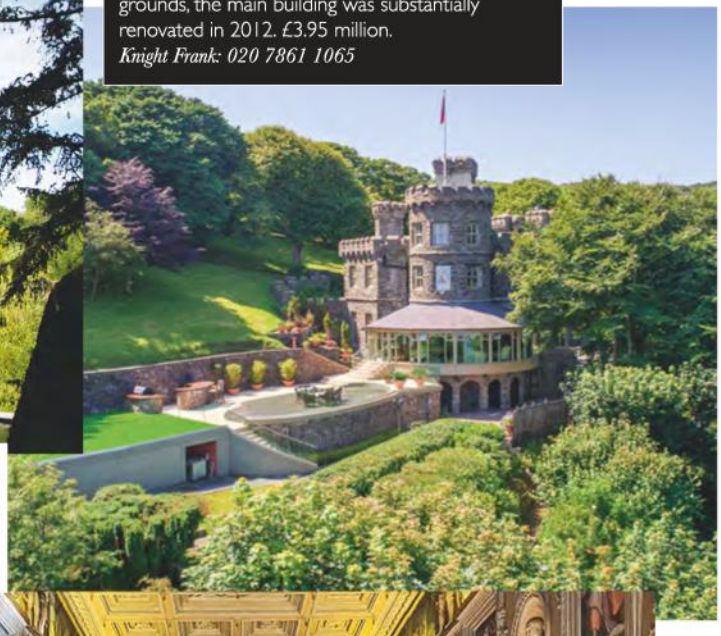
When winter sets in, what could be more romantic than retreating to a castle? It evokes visions of sitting in front of a roaring log fire, of wood-panelled rooms with views across a frosty landscape. For those lucky few who can call themselves king of their very own castle, its atmosphere and history must imbue even the darkest months of the year with joy.

Luggala is set in the middle of a 5,000-acre estate in County Wicklow, Ireland. Rolling hills, oak woods and a large lake provide a picturesque setting for the eighteenth-century property. At first glimpse, as you travel up the winding driveway, it looks like a grand castle in miniature – the white façade is crowned with battlements, and punctuated with quatrefoils set above dramatic pointed windows that flood the ground floor with light. Although it's less than 30 miles from Dublin, its location in the middle of the Wicklow Mountains gives it the atmosphere of a hidden valley. Formerly the home of the Hon Garech Browne, a scion of the Guinness brewing dynasty and a staunch supporter of Irish music, Luggala has hosted generations of bohemians – Mick Jagger, Anjelica Huston and Lucian Freud have all been guests here.

Another gothic-style dwelling is Harold Tower on the Isle of Man, which dates from the early nineteenth century. It has recently undergone a meticulous renovation, which included commissioning a new set of stained-glass windows, and fitting handmade wallcoverings and carpets throughout. The castle itself has three bedrooms – although there is the potential for this to go up to five – and there is additional accommodation in the form of a three-bedroom coach house and a two-bedroom cottage.

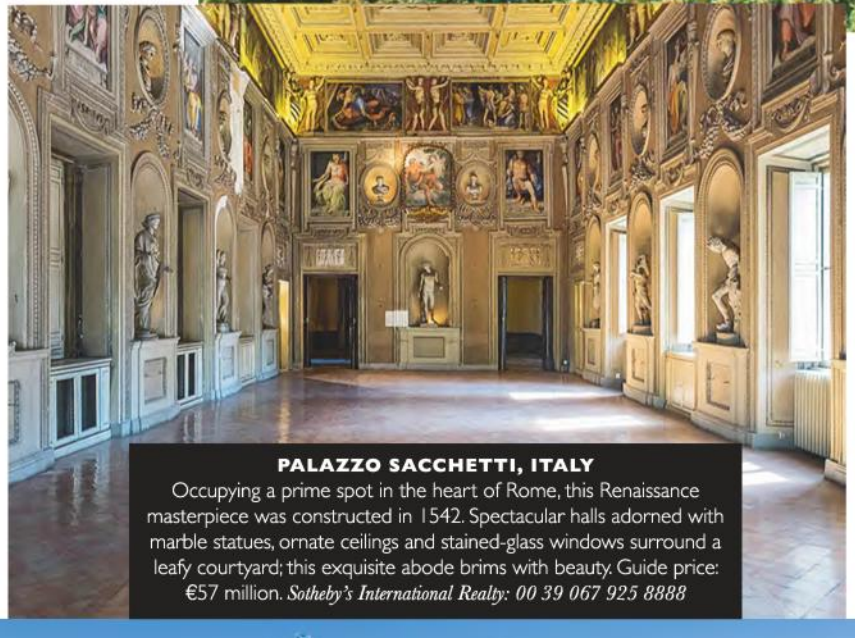
Further north is Earlshall Castle in Fife, which comes with a rich history – legend has it that Mary Queen of Scots visited it as

HAROLD TOWER, ISLE OF MAN
A local landmark on the Isle of Man, this spellbinding property occupies a prominent spot on Douglas Head and has a sweeping vista across the bay. Set in three acres of mature walled grounds, the main building was substantially renovated in 2012. £3.95 million.
Knight Frank: 020 7861 1065



LES EYZIES-DE-TAYAC-SIREUIL, DORDOGNE
Perched on the banks of a river, close to a pretty French village and bordering on to open countryside, this turreted chateau could have sprung straight from the pages of a fairy tale. Recently renovated, it has nine bedrooms, eight bathrooms and a heated pool. €1.8 million. *Savills: 020 7016 3740*

Luggala looks like a grand castle in miniature, its white façade crowned with battlements



PALAZZO SACCHETTI, ITALY
Occupying a prime spot in the heart of Rome, this Renaissance masterpiece was constructed in 1542. Spectacular halls adorned with marble statues, ornate ceilings and stained-glass windows surround a leafy courtyard; this exquisite abode brims with beauty. Guide price: €57 million. *Sotheby's International Realty: 00 39 067 925 8888*

a girl. The sixteenth-century fortified house also has magnificent walled gardens: divided into a series of hedged 'rooms', they include a rose terrace, a yew walk and a secret garden. Most captivating of all is the magnificent display of topiary, where 36 imposing yew trees have been clipped into an array of fantastical shapes.

The gateway to this horticultural marvel bears an inscription from Shakespeare's *As You Like It* that reads 'Here shall ye see no enemy but winter and rough weather.' But no matter how bleak the midwinter, such glorious surroundings would surely enrapture the mind and gladden the soul.

EARLSHALL CASTLE, EDINBURGH
Located near St Andrews in Fife, close to some world-class golf courses and breathtaking stretches of coastline, Earlshall Castle dates back to the sixteenth century, and possesses some remarkable painted ceilings, among other period features. The 53-acre estate comes with three cottages and an assortment of outbuildings. POA.
Savills: 0131 247 3738 or 0131 247 3720

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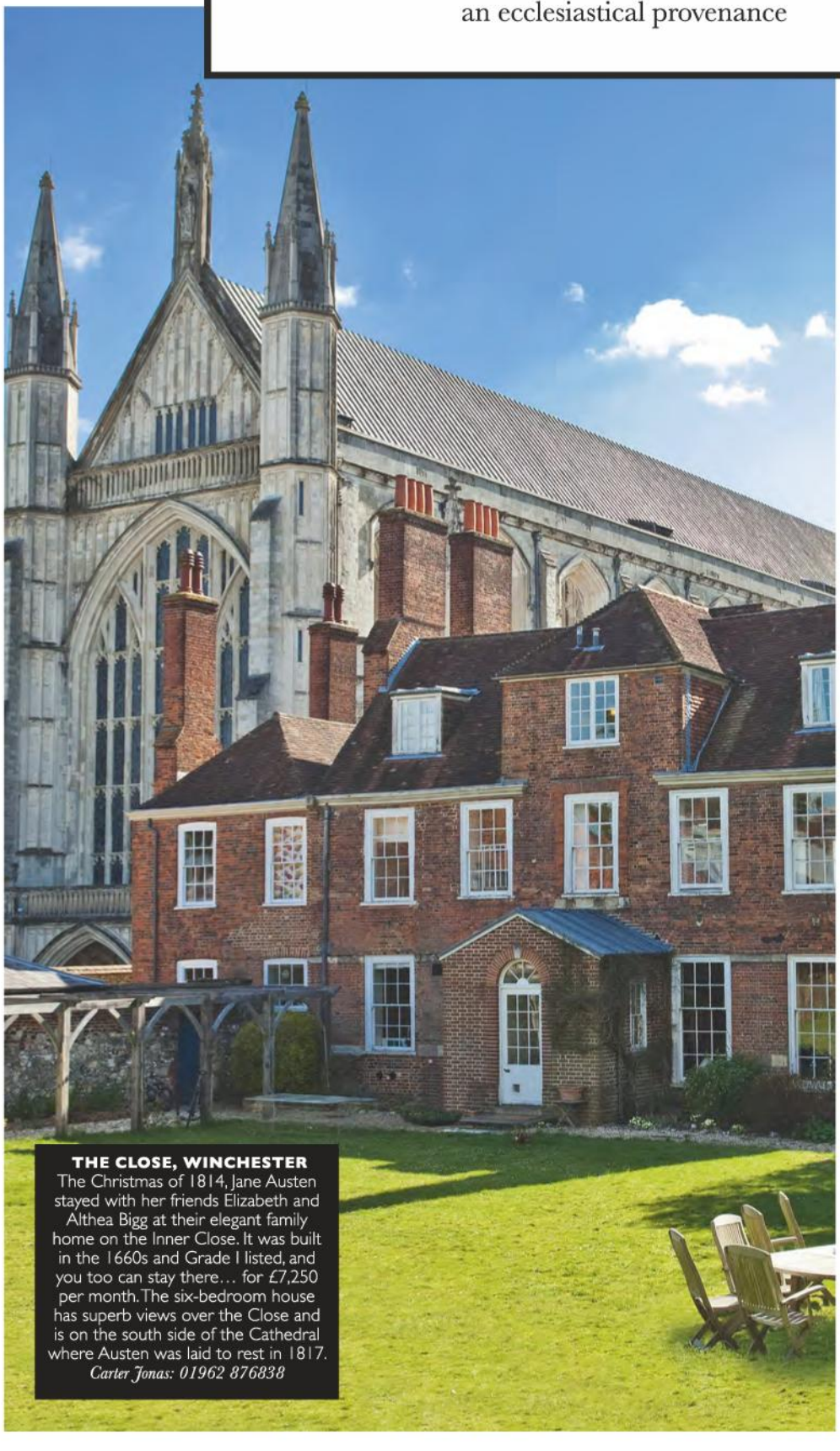
HEAVENLY HOMES

Claire Pilton praises properties with an ecclesiastical provenance



THE CLOSE, WINCHESTER
The Christmas of 1814, Jane Austen stayed with her friends Elizabeth and Althea Bigg at their elegant family home on the Inner Close. It was built in the 1660s and Grade I listed, and you too can stay there… for £7,250 per month. The six-bedroom house has superb views over the Close and is on the south side of the Cathedral where Austen was laid to rest in 1817.
Carter Jonas: 01962 876838

Madonna caused an unholy stir when she requested (unsuccessfully) that the bells at St Paul's Knightsbridge be silenced while she was staying at The Berkeley next door. For many mortals, residing near a well-worshipped church affords a reassuring sense of community. Moreover, according to The Rectory Society, which has 600-odd rectory-owning and non-owner members, our historic rectories, vicarages and parsonages 'probably provide the highest standard of ordinary domestic architecture, and often gardens, of any genre of buildings in the world.'

For those in search of a well-proportioned period house both handsome and homely, a rectory ticks all the boxes. Large enough for the former incumbent to entertain guests from the parish and beyond, but not as big or overwhelming (physically and financially) as the manor house, it often occupies the best position in the village overlooking the green. Inside, you can expect a large entrance hall, three or more spacious reception rooms, a family kitchen and five or more bedrooms.

Rectories are the 'eight out of 10' purchasers' preference, according to Rupert Sweeping, Head of Country House Sales at Knight Frank, who has just launched a Regency number in West Horsley, Surrey. Lovingly restored, with six bedrooms and 11 acres, it is on the market for £6.95 million. If that is beyond your stipend, a Cotswold rectory with a coach house and six acres in Westonbirt, Gloucestershire, is available through Butler Sherborn for £2.5 million. Alternatively, Hamptons is selling a £2.25 million neoclassical-style rectory tucked away behind the church and the pub in Crowell, Oxfordshire.

In Wiltshire, a Grade II listed Victorian vicarage at Britford, near Salisbury, costs £1.975 million through Myddelton & Major. The same agent is also instructed on a £775,000, 87-year leasehold, detached two-bedroom period cottage that forms part of the development known as Sarum St Michael in the heart of Salisbury's Cathedral Close. Here, residents enjoy access to three-acre communal gardens that run down to the River Avon and afford delightful views over the water meadows beyond and back up towards the Cathedral Spire.

1. BLANDFORD FORUM, DORSET
An elevated position, south of St Andrew's church in Winterborne Houghton, affords this £1.8 million Regency rectory with stunning views over Thomas Hardy's 'Wessex'. Combining period features with a newly refurbished, versatile layout, it has six bedrooms, three reception rooms and three-acre grounds.
Humberts: 01258 452343

2. CHAILEY GREEN, EAST SUSSEX
Situated behind St Peter's Church on Chailey's village green, Church House looks across surrounding farmland to the South Downs; it's hard to believe Haywards Heath and Lewes are within a 15-minute drive. The Victorian, five-bedroom, £2.85 million rectory comes with a two-bedroom barn and home office.
Savills: 01444 446000

3. WEST MALLING, KENT
The Old Rectory at Offham was latterly home to England's former cricket captain Chris Cowdrey. Now his ex-wife is selling this Grade II Georgian gem for £1.999 million, currently used as a wedding venue. Couldn't Chris have stayed put until his son Julius of Made in Chelsea fame gets hitched?
Strutt & Parker: 01732 466941

4. ASCOTT-UNDER-WYCHWOOD, OXFORDSHIRE
Handy for Soho Farmhouse and Daylesford Estate, this Cotswold stone house dates from the seventeenth century. Renovated three years ago, it has six bedrooms, formal drawing and dining rooms and a vast kitchen/breakfast/sitting room. It's set in three acres, and the £3.95 million price includes a cottage.
Knight Frank: 01865 790077

5. TOTNES, DEVON
£900,000 could see you residing at The Old Parsonage in Harbertonford, a pretty village with a primary school, pub, church, village hall, post office and petrol station, six miles from the coast. The house, which was built circa 1810, has six bedrooms and a walled garden fronting the River Harbourne.
Marchand Petit: 01803 847979

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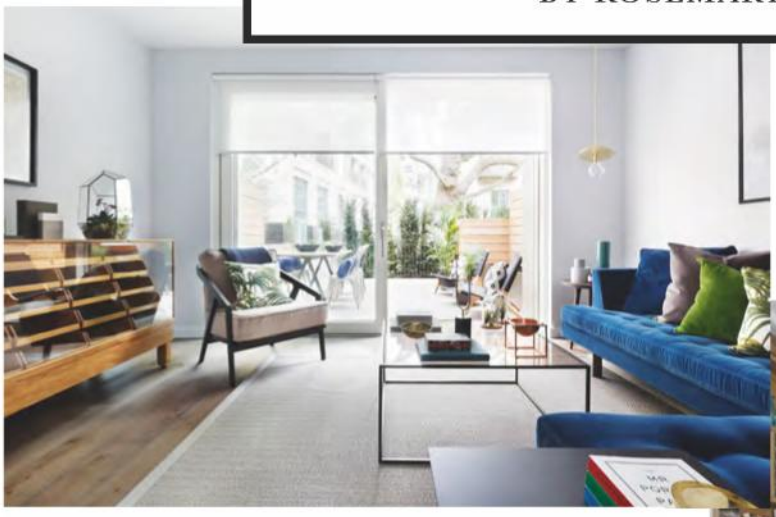
NOTEBOOK

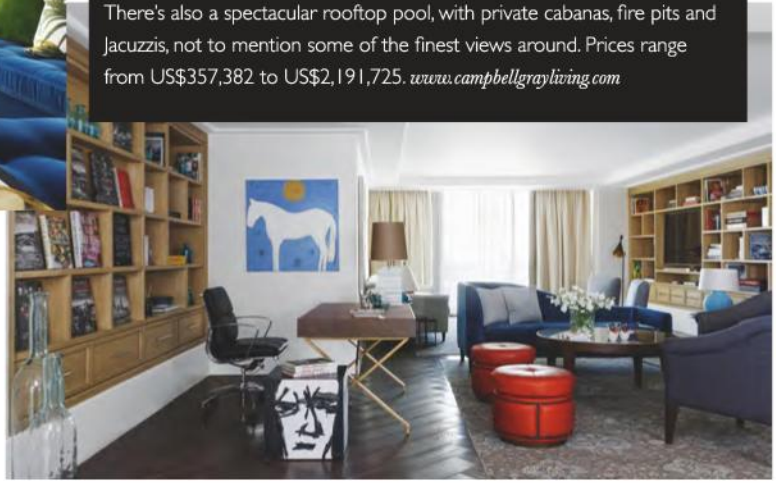
A monthly round-up of property news at home and abroad

BY ROSEMARY BROOKE



EASTERN ELEGANCE

Ancient ruins abound in Jordan's sun-baked capital of Amman, but this brand-new development by Campbell Gray Living is located in the flourishing downtown district of this historic city. The luxurious urban retreat will comprise residences, offices, boutiques and a five-star hotel. The first phase of 62 apartments is currently available for sale, with 24-hour security and interiors by the London-based designer Martin Brudnizki. There's also a spectacular rooftop pool, with private cabanas, fire pits and Jacuzzis, not to mention some of the finest views around. Prices range from US$357,382 to US$2,191,725. *www.campbellgrayliving.com*



GREEN LIVING

Sustainability is at the heart of these townhouses at the Elephant Park development in Elephant & Castle. Built to the Passivhaus standard – which means minimal heating bills and excellent air quality – they are extremely energy-efficient and overlook the leafy green environs of the area's newest park. Residents have access to community gardens, concierge and a private gym. Prices start from £1.495 million for a three-bedroom townhouse. *For more information, call Lendlease on 020 3675 9955*

NEW DESIGN FOR OLD BUILDINGS
Roger Hunt and Iain Boyd
Foreword by Kevin McCloud
In association with the Society for the Protection of Ancient Buildings
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NEW LEAF

The words 'contemporary architecture' tend to elicit a shudder of horror from many an owner of a period property, but this comprehensive book from RIBA Publishing and the Society for the Protection of Ancient Buildings (SPAB) shows that innovative design can breathe fresh life into historic abodes. It illustrates how new architecture can sit happily next to old, and makes a convincing argument for why it's far preferable to pastiche. Packed with information, this volume is sure to leave you brimming with ideas. *'New Design for Old Buildings', by Roger Hunt and Iain Boyd (RIBA Publishing; £40) is out now*

CHELSEA GIRL

SW3 has long been one of London's most desirable postcodes, thanks to its fantastic shops, glamorous nightlife, proximity to Hyde Park and abundance of beautiful period buildings – as long-term resident Susan Metcalfe knows. For the last 20 years, her Chelsea-based agency has been assisting clients to buy and sell, rent, let and manage all manner of properties within the locality – be it a one-bedroom flat off the Fulham Road or a trophy house in Knightsbridge. *020 7581 3349; www.susanmetcalfe.com*

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JONATHAN HEAF IS...

Out to lunch!

...with **Steve Aoki**

The cake-throwing, globe-trotting superstar DJ is all sweetness and light at **Chiltern Firehouse**

I'm sitting snug in a booth at the Chiltern Firehouse with one of the most prolific DJs on the planet and it occurs to me we should perhaps have gone to the Hummingbird Bakery.

Or Margot, my excellent local Jewish bakery in North London whose cinnamon and chocolate babka should be on one of those culinary bucket lists, the sort of thing to experience before one leavens off this mortal coil and into the big bread tin in the sky.

You see, if you know one thing about Steve Aoki it's that his speciality is throwing cakes in people's faces. He's the Floyd Mayweather of "cakers".

The cake throwing isn't something Aoki does willy-nilly; he doesn't lurk behind bushes or blacked-out G-Wagons like some sort of predatory patisserie pummeller. No, the cake chucking is something that is a finely tuned (or baked?) piece of modern-day stagecraft, something that this particular musician does day in, day out – expertly. On average, and especially during the summer season, Aoki will play more shows than there are days in a month, taking in multiple venues, in multiple countries in a 24-hour period. In August, for example, he played 31 shows in 28 days. This electronic music demi-god, one might surmise, makes an artist such as Adele – 51 shows in seven months – look like a total slacker.

Aoki's shows go way beyond any club night you've ever experienced. Imagine a Tough Mudder course crossed with *The Great British Bake Off*, set to music that would make your grandfather's ears fall off.

"Shit gets intense," he concurs when I ask him what an audience member can expect from one of his high-energy assault courses. "It all grew out of a sort of one-upmanship that now exists in the EDM, clubbing world, or certainly in the States."

As the electronic music scene has grown bigger, the cheques getting weightier and the superclubs, in places such as Las Vegas, have gone from a DJ with a too much hair gel plugging in a laptop to ticketed "shows", Aoki was one of the first behind the decks to add things that would keep his crowd's adrenaline levels sky high.

A great deal of the commercial clubbing experience nowadays isn't so much about the music as about marketing through social media. Throwing a cake into someone's face set to blasting techno makes for more "likes" than a big tune. Ergo, according to some promoters, more punters through the door.

"I do some champagne spraying from the podium," he explains. "At times, I get into a life raft and crowd surf across the floor on a sea of hands. That's pretty crazy. And then there's the cakes. People love the cakes."

Back to the cakes. Come on then, how many cakes does Aoki get through in a night? "It can be as many as ten." Ten? That's a lot of cake mix. "Yeah. The crowd now expect it from the show. We have a special team of cake makers that travel the world with us getting the consistency just right – the desired effect is explosive rather than edible."

Has he ever tried a stunt that hasn't gone down too well with the half-cut ravers? "Sure. Oddly enough people differentiate between being wet from a magnum of champagne to the face, to wet from a Super Soaker filled with tepid tap water. We used to bring out all these water pistols and just hose the audience down but for whatever reason people didn't dig it."

Before Steve Aoki was throwing the perfect blend of sugar and flour across packed dancefloors, or indeed as a producer reinventing the likes of Louis Tomlinson from One Direction for life beyond the homogeneity of a globally successful boyband, he was in a hard-core group called This Machine Kills. "This whole arena-filling DJ, electronic musical thing wasn't supposed to happen. Not at all. I grew up in Miami but moved to Newport Beach, then enrolled at the University of California, Santa Barbara.

"I was a straight edge, vegan punk and a committed activist. I took women's studies and sociology and went on demos, playing guitar in basements to 20 people. I wanted to change things. I've encounter my fair share of prejudice and racism on my way through life and addressing those injustices has long been a passion. Listen, I get it – it's harder to do that when stood in front of 10,000 people in a club who just want to get their rocks off. But I keep it in mind."

Does Dan Bilzerian enjoy a 'caking'? 'He prefers cinema'

Something else that Aoki was passionate about for a long time was poker. One of his closest friends is Dan Bilzerian, Instagram's very own bearded Hugh Heffner. "I love Dan. He's witty. Intelligent. A different persona to the one you always hear about. He gets a rough ride sometimes but that's going to happen when you're as prolific as he is and spend a great deal of time in the company of naked women and guns. Dan just loves to live life. Almost as much as I like to travel and make music."

Does Bilzerian enjoy a "caking" occasionally? "To be honest you're as likely to find us going for a quiet night to the cinema together than hitting up a club." A face full of popcorn then, rather than buttercream? Now there's a wild night out we can all relate to.

Chiltern Firehouse, 1 Chiltern St, Marylebone, London W1. 020 7073 7676. chilternfirehouse.com

VERDICT "Shelf-stacking" ★★☆☆☆ "Switchboard-operating" ★★★☆☆ "Big fish, little fishing" ★★★★☆ "Card-dealing" ★★★☆☆ **Overall** ★★★★☆

Illustrations **Anton Emdin; Zohar Lazar**

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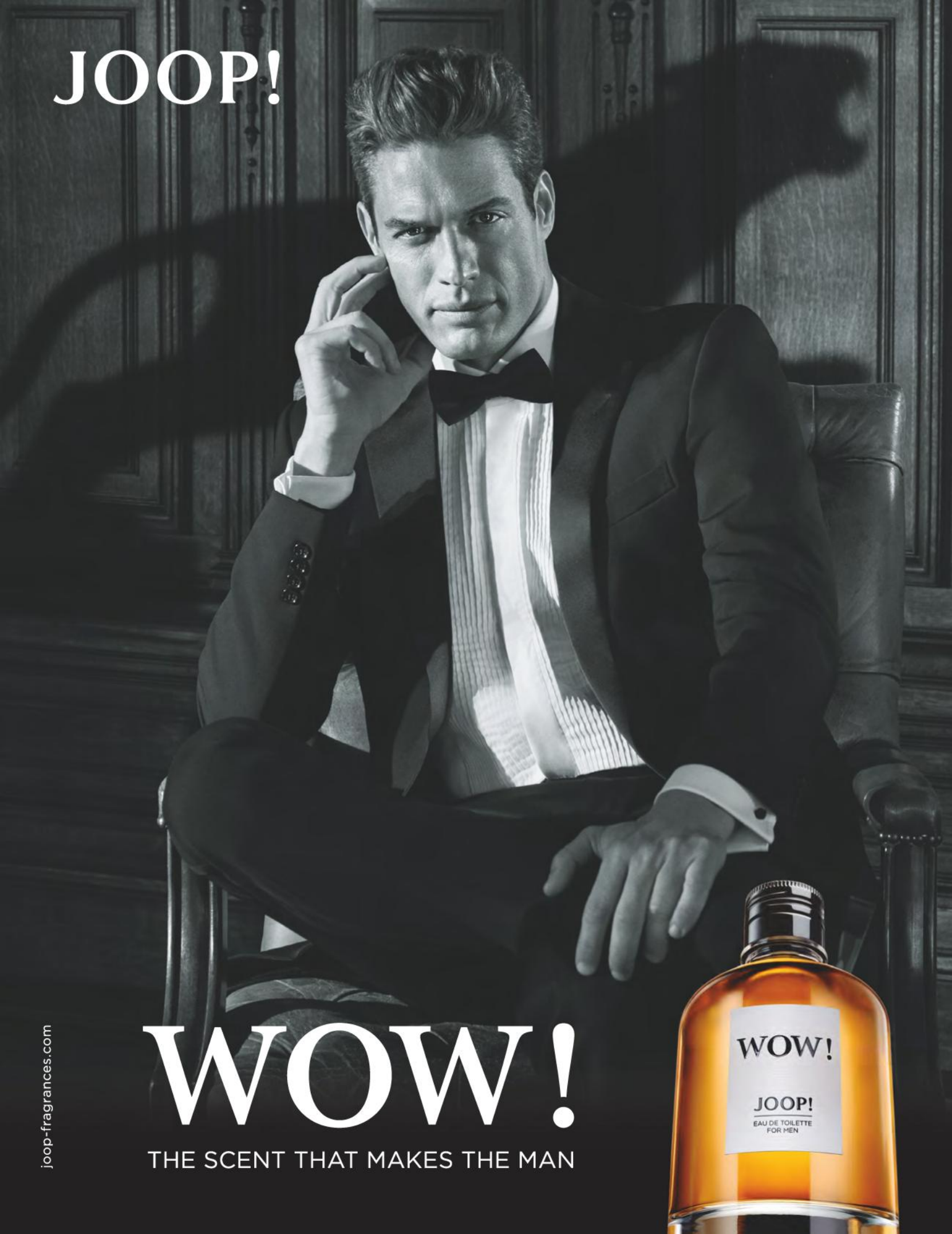
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